

THE NOTABLE BLANCHARD COLLECTION
OF
JAPANESE COLOR PRINTS



AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK



ON FREE VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 1ST, 1916
AND CONTINUING UNTIL THE DATE OF PUBLIC SALE

RARE JAPANESE COLOR PRINTS
THE COLLECTION
OF
MRS. JOHN OSGOOD BLANCHARD

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOON AND EVENING OF
WEDNESDAY, APRIL 5TH
AT 2.30 AND 8.00 O'CLOCK
CONCLUDING THURSDAY AFTERNOON, APRIL 6TH
AT 2.30 O'CLOCK
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

1916
Apr. 5
NeAmB

ILLUSTRATED CATALOGUE
OF
THE NOTABLE COLLECTION
OF
JAPANESE COLOR PRINTS

THE PROPERTY OF
MRS. JOHN OSGOOD BLANCHARD
OF NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH
NEW YORK
1916

L.75649



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

FOREWORD

The dispersal of Mrs. Blanchard's collection affords an unusual opportunity for the lover of Japanese prints to acquire choice impressions in exceptional condition. The prints were bought during her residence of several years in Japan, and were selected with taste and discrimination. A large part of them are from early editions; most of the leading artists of the culminating period are represented. There are beautiful examples of the work of Harunobu, Koryusai, Shunshō, Kiyonaga, Shunchō, Eishi, Utamaro and Toyokuni. The Triptychs include one by Shigenaga, one by Shunchō, one by Eishi, one by Toyohiro, two by Eizan, and the favorite "Seven Women of the Bamboo Grove" by Toyokuni. Other prints worthy of special mention are a very attractive set of five by Eiri, and another rare set of the same number by Utamaro, representing the Go-Sekku, or Five Festival Days, which are wonderfully fine and perfectly matched impressions.

The collection is especially rich in fine prints by Hokusai and Hiroshige. By Hokusai there are twenty-six of the "Thirty-six Views of Fuji" series, twelve of the "Hundred Poems" series, three of the much-sought-after "Imagery of the Poets" set, seven of the "Bridges" set and many others. By Hiroshige nearly a hundred of his wonderful bird and flower compositions—many of them masterpieces of poetic design and rhythmic drawing—call for particular mention. Besides these, there are many miscellaneous prints and several complete sets, including the so-called First "Tokaido" series and the series bearing the same title published by Marusei. It is seldom that such sharp, early impressions of the Tokaido set on thick paper of soft yellowish tone come into the market. The difference in the artistic merit of ordinary as compared with fine early impressions of Japanese prints is always considerable, and is especially marked in the case of the more important works by Hiroshige, presumably because the cost of printing them in the best manner was so much greater that the publishers did not find it profitable except for a few copies.

It seems not too much to say that no collection of Japanese prints of greater importance or of such uniformly fine quality has ever been offered at public sale in this country.

FREDERICK W. GOOKIN.

INTRODUCTORY EXPLANATIONS

This collection of Japanese color prints was acquired by my husband and myself during a three years' residence in Japan—from 1906 to 1909.

The acquisition of the fine examples of many of the most eminent Ukiyo-ye artists' best periods, and the wonderful condition of most of the prints, was due to my husband's artistic sense, and his taste in caring only for those prints which perfectly conveyed the artist's conception.

It was after seeing the beautiful Harunobu prints owned by Mr. John Stewart Happer, then of Kobe, that we were inspired with the desire to acquire like treasures. Fine examples of the best artists were already rare, and became more and more difficult to obtain—so many masterpieces which we longed to possess had to be rejected on account of poor condition.

My husband's judgment in detecting forgeries was unerring and we were fortunate in having Mr. K. Muramatsu of Yokohama, mentioned by Mr. Happer in his catalogue—London, 1909—as being an infallible judge of reproductions, examine carefully our entire collection and pronounce them each and every one genuine. The collection was also inspected by Mr. Adachi of Yokohama; every print, therefore, offered for sale is unqualifiedly guaranteed.

It may be of interest to add that the set of thirty-six Views of Fuji by Hiroshige—full vertical plates—was purchased by Mr. Blanchard's father when he was with Admiral Perry on his second mission to Japan. The Ukiyo-ye prints were evidently on sale in the shops of Yokohama at that time.

Deeply sensible of the many defects of this catalogue, I ask the indulgence of a kind public for an amateur's first attempt. I am greatly indebted to Mr. Frederick W. Gookin, the well known expert, for his kindness in writing the very interesting and scholarly foreword to my catalogue, and for his assistance in many ways. I am also very grateful to Mr. Howard Mansfield for his kindly suggestions. I have used such authorities as Ernest F. Fenollosa, W. von Seidlitz, Frederick W. Gookin, A. Davison Ficke, W. H. Edmunds, John Stewart Happer, Edward F. Strange and de Goncourt, to whom I wish to acknowledge my obligations.

ELIZABETH CAMERON BLANCHARD.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping, boxing or wrapping** of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES
BLANCHARD COLLECTION

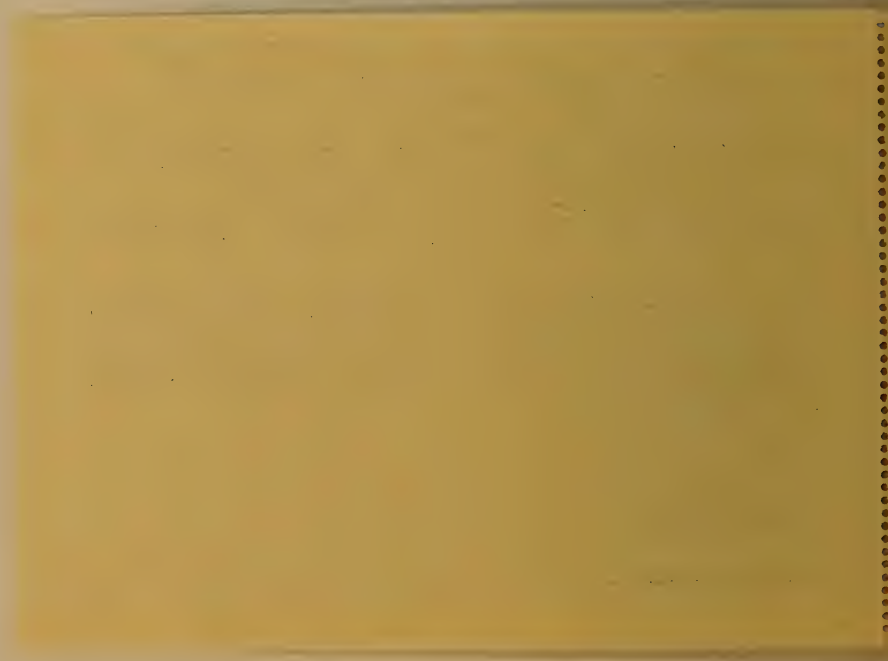
Afternoons of April 5 and 6 and Evening of April 5, 1916

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____



FIRST SESSION

WEDNESDAY AFTERNOON, APRIL 5, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

UNKNOWN ARTIST: About 1690

"The earliest Japanese single-sheet prints were issued about 1670. Almost from the first a part of the edition appears to have been colored by hand. The earliest style of coloring was a few touches of yellow-green with perhaps yellow or red."—*Gookin Catalogue*.

1 Urando-jin or Hollander

This print, though unsigned, is one of the earliest Primitives, as can readily be seen by the colors of the hand-wash. It represents an Ijin San, meaning a barbarian or foreigner, seated in a chair holding a flower in his hand. Hoso-ye form.

(See Illustration No. 1, Plate I)

SHIGENOBU (NISHIMURA): 1670-1740

(Master of Nishimura Shigenaga, 1697-1756)

This artist's "prints, though rare, are usually excellent in design."—*Gookin Catalogue*.

2 A Beautiful Urushi-ye, or Lacquer Print

Colored by hand. An actor as a woman, carrying a Yobikodori, a wedding ceremony gift. This print is strong in outline, graceful in design and rich in color. Hoso-ye form.

A rare and beautiful Primitive. In splendid condition.

Seal: Tsuruya. Address, Otemmacho 3 chome.

Signed: Nishimura Shigenobu hitsu.



No. 1



No. 4



No. 5

First Session, Wednesday Afternoon, April 5th

3 A Lovely Urushi-ye, or Lacquer Print

Colored by hand. An actor as a woman, carrying a Yobikodori, or wedding ceremony gift. The colors are strong and beautiful and the gold lacquer pigment is plainly visible. Hosoye form.

A rare and beautiful Primitive. In perfect condition.

Publisher: Tsuruya, Address, Otemmacho 3 chome.

Signed: Nishimura Shigenobu hitsu.

4 A Beautiful Urushi-ye, or Lacquer Print

Colored by hand. The actor Anegawa Chiyoza, as a woman, carrying a parasol. This artistic design is strong in outline and charming in color. Hosoye form.

A rare and beautiful Primitive. In splendid condition.

Seal: Hiranoya. Address, Ningyochō Doll Street.

Signed: Nishimura Shigenobu hitsu.

Publisher: Tsuruya.

(See Illustration No. 4, Plate I)

MASANOBU (OKUMURA): 1685-1764

(Pupil of Kiyonobu, 1664-1729)

This artist is "one of the grand old group of four who developed color printing."—*Fenollosa*.

5 A Magnificent Urushi-ye, or Lacquer Print

Colored by hand, representing an actor, as Tomizawa Montaro, holding a Yobikodori or wedding ceremony gift. The beauty of this elaborate design is enhanced by the richness of the black lacquer pigment and brilliant colors of the kimono. Hosoye form.

A rare and beautiful Primitive. In splendid condition.

Publisher: Toiya. *Trade Mark:* Red Gourd.

Signed: Okumura Masanobu.

(See Illustration No. 5, Plate I)

First Session, Wednesday Afternoon, April 5th

SHIGENAGA (NISHIMURA): 1697-1756

(Pupil of Nishimura Shigenobu, 1670-1740

and

Master of Suzuki Harunobu, 1718-1770)

This artist was one of the grand old group of four who developed color printing, expanding the range of hand coloring upon prints, from dominant orange, through reds, blues, purples, browns and yellows, putting hand applied blacks and gold powders in lacquer pigment, making average size of prints smaller—detachable triptychs and developing color prints about 1740.”
—*Fenollosa*.

Nos. 6, 7 and 8 form a detachable triptych, being marked “naka,” or middle; “hidari,” or left; and “migi,” or right. A complete set of this kind is rarely if ever found among the primitives, and being in such wonderful condition and of such great beauty, it is of particular interest, and is one of the gems of the collection.

6A A Magnificent Urushi-ye, or Lacquer Print

Colored by hand, and rich in black and gold powders in lacquer pigment, representing an actor as Gaku no Kosan, playing with a cat and kittens. Marked “hidari,” or left. Hoso-ye form.

Strong in design. Wonderful in color. In splendid condition.

Seal: Igaya. *Address,* Motohatachō.

Signed: Nishimura Shigenobu hitsu.

(*See Illustration No. 6A, Plate II*)

6B A Magnificent Urushi-ye, or Lacquer Print

Colored by hand, and rich in black and gold powders in lacquer pigment, representing an actor as Kasaya no Sankatsu, followed by a dog, with a scroll in his mouth. Marked “naka,” or middle. Hoso-ye form.

Strong in design. Wonderful in color. In splendid condition.

Signed: Nishimura Shigenaga hitsu. *Address:* Motohatachō.

(*See Illustration No. 6B, Plate II*)

6C A Magnificent Urushi-ye, or Lacquer Print

Colored by hand, and rich in black and gold powders in lacquer pigment, representing an actor as Temmaya no Ohatsu, watching a bird in a cage. Marked “migi,” or right. Hoso-ye form.

Strong in design. Wonderful in color. In splendid condition.

Seal: Igaya. *Address,* Motohatachō.

Signed: Nishimura Shigenaga hitsu.

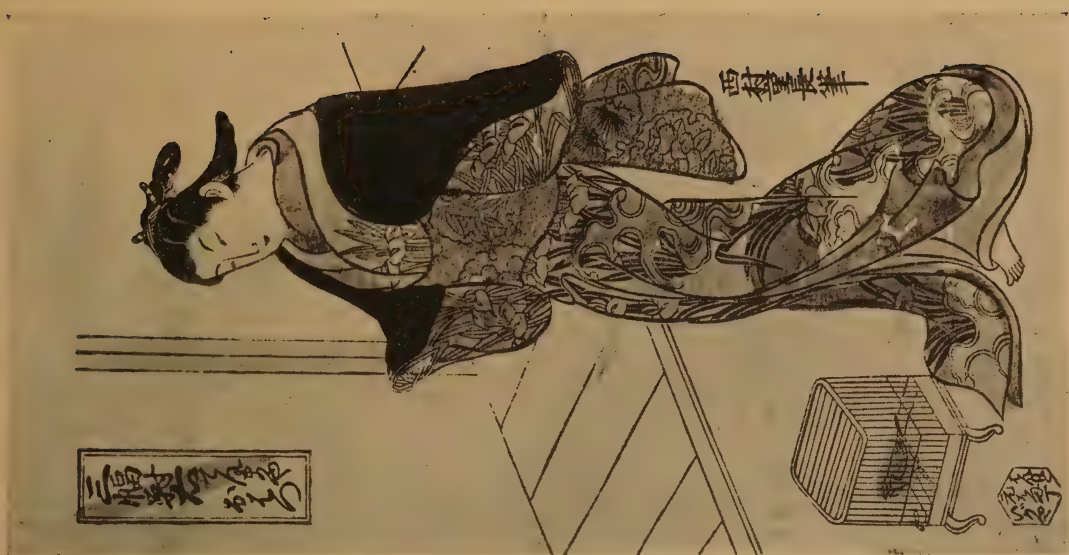
(*See Illustration No. 6C, Plate II*)



6A



6B



6C



First Session, Wednesday Afternoon, April 5th

HARUNOBU (SUZUKI): 1720-1770
(Pupil of Nishimura Shigenaga, 1697-1756)

"This eminent artist should be considered the central figure in Ukiyo-ye . . . from 1763 until his untimely death he held the center of the stage against all rivals. In the serenity and charm of his compositions he is unsurpassed . . . and who can resist the fascination of the women that he drew with such taste and skill?"—*Gookin Catalogue*.

"Invented polychrome printing, 1765."—*Fenollosa*.

7 A Musume Moso

Harunobu here portrays a charming version of the Chinese legend of Moso. A young girl, clad in a straw raincoat and umbrella hat, is vainly searching in the snow for a taki-no-ko, literally child of the bamboo, or bamboo sprout, to gratify the appetite of an invalid mother, when one miraculously springs up through the snow in front of her. This print is an artistic triumph of line and color; nothing could exceed its grace and loveliness. Large plate, nearly square. Heavy paper. Artist's best period. Though unsigned, as was much of Harunobu's best work, this print is unquestionably his, and is so conceded by all experts.

Faultless in impression and condition, it is one of the gems of the collection.

(See Illustration No. 7, Plate IIa)

8 Six Poets Series Otomo Kurohushi

A charming interior. A woman, semi-nude, combing her hair, while the old nurse with a baby in her arms looks on. To the left a lovely screen with botan, or peonies, and through the half-open shōji, or paper doors, a part of the garden with its artistic stone basin and wooden dipper can be seen. The black and varied colors of the kimonos contrast delightfully with the apple-green of the floor. The effect of the whole is enhanced by sharp gaufrage. Large plate, nearly square. Heavy paper. Artist's best period.

A beautiful print. In perfect condition.

Signed: Harunobu ga.

(See Illustration No. 8, Plate III)

9 Another Charming Interior

Two women, one standing and the other half sitting, are conversing. A deep red koto, or lyre, leans against the wall in pleasing contrast with the yellow of the floor. A pot of flowers stands just outside the half-open shōji. A lovely composition and color scheme chiefly in quiet tones. The folds of the robes are sharpened by gaufrage. Large plate, nearly square. Heavy paper. Artist's best period.

A lovely print. In beautiful condition.

Stamped with the Hayashi seal.

Signed: Suzuki Harunobu ga.

HARUNOBU—*Continued*

10 Hashirakake: Two Graceful Young Women with Attractive Coiffures

Holding up their kimonos, with bare feet slipped into wooden geta or sandals, they are wading through the waters of the Tamagawa. The artistic design, exquisite grace of the figures, and delicacy of color combine to make of this Hashirakake one of the gems of the collection.

Note the yellow rose on the bank of the river referred to in the poem at the top of the picture:

O lovely river Ide no Tamagawa
Where grows the yellow rose
Which makes the rider
Pause and meditate.

A fine impression. In fine condition for a pillar print.

Signed: Harunobu.

(See Illustration No. 10, Plate IV)

SHUNSHŌ (KATSUKAWA): 1726-1792
(Master of Katsushika Hokusai, 1760-1849)

This artist "was a master of strong, virile and always rhythmic draughtsmanship, and also a colorist of the very first rank. His first efforts in the style of actors had a compelling quality that brought instant recognition and he very soon became famous . . . His works have hardly been appreciated yet as they deserve. The best of them yield a pure æsthetic joy that is as rare as it is precious."—*Gookin Catalogue*.

"Shunshō produced innumerable actor prints, all of them noted for their vivacity and strength of coloring."—*W. von Seidlitz*.

Numbers 11 A, B, and C form a triptych rare, beautiful and interesting; these three prints are the most brilliant and yet refined examples of this great artist's work, while the coloring is of the Harunobu order. The ground is apple-green, the dado a pale buff with the design of fungoids in pink and green. The colors of the robes are such neutral tints as cannot be described, enlivened by orange, pink, apple-green and blue. They are finely printed with perfect register, and in an admirable state of preservation.

11A The Actor Danjuro as a Samurai

The Samurai was the two-sworded man so famed in Japanese history. Strong in design and exceptionally beautiful in color. Artist's best period. Hoso-ye form.

In perfect condition.

Seal: Kakuta.

Signed: Shunshō.

(See Illustration No. 11A, Plate V)





No. 10



No. 22



No. 21

First Session, Wednesday Afternoon, April 5th

SHUNSHŌ—Continued

11B An Actor in Female Character

Standing and holding a scarf. This exquisite and graceful design is enhanced by the inimitable charm of color, and artistically patterned robe. Artist's best period. Hoso-ye form.

In perfect condition.

Seal: Kakuta.

Signed: Shunshō.

(See Illustration No. 11B, Plate V)

11c An Actor as a Samurai

Two-sworded man, with both hands holding his longer sword. Strong in design, delicate in color, and of remarkable finish of composition. Artist's best period. Hoso-ye form.

In perfect condition.

Seal: Kakuta.

Signed: Shunshō.

(See Illustration No. 11c, Plate V)

12 An Actor

A half-length portrait with one hand on the hilt of his sword. Strong in design, magnificent in color, and a faultless impression. Full plate, vertical.

In wonderful condition.

Signed: Shunshō ga.

(See Illustration No. 12, Plate VI)

13 Undivided Diptych

Four actors, one in female costume. A graceful tree rising from a yellow ground forms the dividing line with a background of blue clouds. This unusual design shows wonderful vivacity of movement and clever distribution of color.

In fine condition. Unusual size and design.

Signed: Shunshō ga.

13A Two Actors

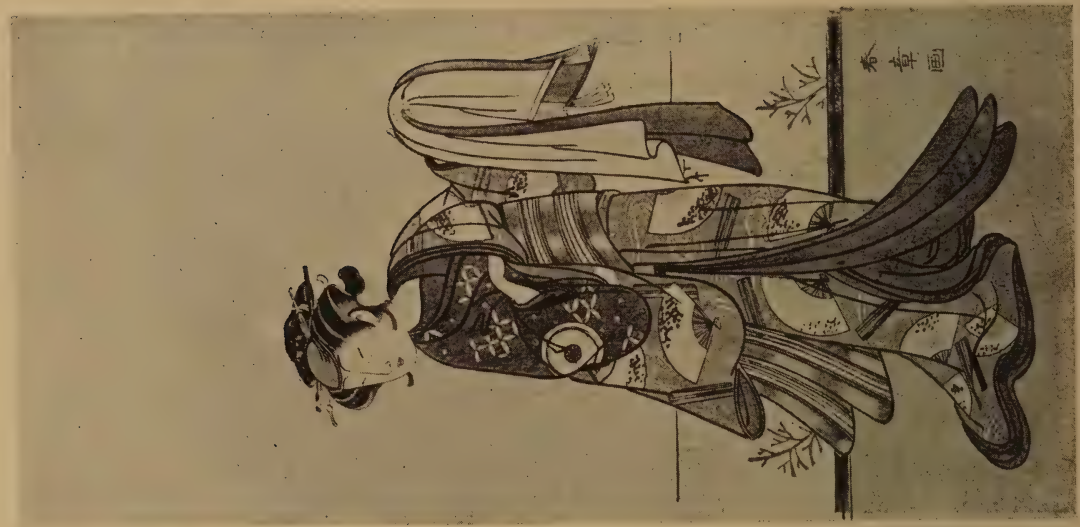
One in female character, the man sitting, the woman standing, in front of a closed sudare, or blind. An interesting composition, graceful in line and fine in color. Half plate, vertical.

A good impression. In fine condition.

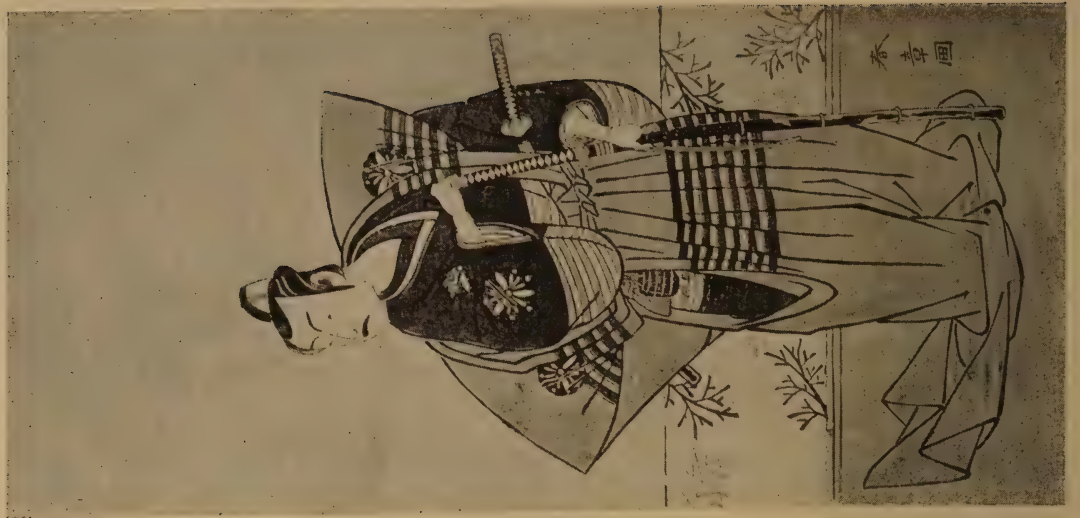
Signed: Shunshō ga.



No. 11A



No. 11B



No. 11C

TOYOHARU (UTAGAWA): 1733-1814

(Pupil of Nishimura Shigenaga, 1697-1756

and

Master of Toyokuni, 1769-1825, and Toyohiro, 1697-1825)

"Toyoharu's prints, especially of the early period, are very rare . . . Fenollosa is right in inclining to put him even above Shunshō in genius."—*W. von Seidlitz*.

14 Hashirakake. Shichi Fukujin: The Seven Gods of Luck

Beginning at the top, they are: Bishamon San, the God of War; Benten Sama, the Goddess of Mercy; Fukurokujin San, the God of Wisdom; Jurojin San, the God of Longevity; Hotei San, the God of Good Nature; Ebisu San, the God of the Sea; Daikoku San, the God of Wealth.

A good impression, mellowed in tone, but in good condition.

Signed: Toyoharu ga.

KORIUSAI (TSODA): 1740-1782

(Pupil of Shigenaga and Harunobu)

"This artist's early work is so much like that of Harunobu, that if not signed it might well be taken for it . . . and after Harunobu's death he was for more than a decade . . . one of the foremost artists of Ukiyo-ye. He was also a colorist of the first rank."—*Gookin Catalogue*.

"Koriusai is especially remarkable for his deep and most original coloring, in which predominate a dark orange red, a deep somewhat mottled blue, and also a black admirably applied in broad masses."—*W. von Seidlitz*.

15 Hanayome Seran: Beautiful Bride

She stands before a screen decorated with a brilliant sun and matsu-no-ki, or pine tree, against an elaborately designed background of slate-blue, which contrasts delightfully with the gold of the floor. Her maid is kneeling behind her, holding her cloak. The beautiful opaque cream of the bride's robe is splendidly embossed in an artistic design and contrasts superbly with the gorgeous red of the mantle lining and the maid's attractive kimono. This most rare and magnificent print, stately in composition, exquisite in color, flawless in impression, is a triumphant success of this great master at the height of his power. Large plate, vertical.

This is unquestionably one of the gems of the collection.

Signed: Koriu ga.

(See Illustration No. 15, Plate VII)

First Session, Wednesday Afternoon, April 5th

KORIUSAI—*Continued*

16 O Hana of the Tea House Tsutaya a Yoshiwara

A Yoshiwara Beauty accompanied by attendants. This magnificent print is of unusual composition, in that a young beauty is depicted with a full face, a very rare incident indeed to be found among Japanese prints. The lovely opaque cream robes heavily embossed and in places gauffered to give the effect of crêpe, contrast delightfully with the gorgeous obi, or sashes, tied in front, as was the custom for these women, and the elaborate kimonos of the little attendants. The inimitable charm of color and artistic execution of this print make it a noticeable one in the collection. Large plate, vertical.

A faultless impression. In magnificent condition. Uncommonly rare composition on account of full face.

Signed: Koriusai zu.

Seal: Ejudo.

(*See Illustration No. 16, Plate VIII*)

17 Two Women in Present-day Costumes of Geisha Girls

At their toilette, one kneeling in front of a mirror combing her hair, the other standing behind with a slight drapery over one shoulder, disrobing for her bath; in the background an artistic screen decorated with matsu-no-ki, or pine trees, and botan, or peonies. A very rare print, interesting in composition, and charming in line. Large vertical plate.

The power of a Japanese master to depict the nude is nowhere better displayed than in this print, and makes it undoubtedly one of the most interesting in the collection.

Publisher: Eyaku

Signed: Koriusai zu.

(*See Illustration No. 17, Plate IX*)

18 Azumaya of the Tea House Matsuhanaya

A Yoshiwara Beauty out for a walk, followed by two attendants. The lovely outer robes of the beauty, and her cream undergarments being heavily embossed, are strikingly set off by the black of the obi, or sash. One of the clever distribution of black masses made famous by this great master. This magnificent print is bold in conception and exceptionally fine in line and color. Large vertical plate.

A splendid impression. In beautiful state.

Address, Buko yakebori inshi.

Seal: Ejudo.

Signed: Koriusai ga.





雛形
八幡
白

花
月
心



湖龍齋圖





今様藝婦風俗

芳はと
のこ

湖龍齋圖

KORIUSAI—*Continued*

19 Hinayuru of the Tea House Chojiya

A Yoshiwara Beauty taking the air, accompanied by attendants. The composition of this splendid print is very interesting. The color effect of the quiet tones of the kimonos is heightened by the rich black. The grouping of the figures is of special charm. Large vertical plate.

A splendid impression. In magnificent condition.

Address, Buko yakebori inshi.

Seal: Ejudo.

Signed: Koriusai ga.

20 Nanakoshi of the Tea House Ogiya

A Yoshiwara Beauty sitting on a zabuton, or cushion; behind, her two attendants, one reading aloud from an open book on the floor, the other standing. To the left a tall Japanese clock. This very beautiful print is charming in design and artistic in execution and the lovely pink and blue of the kimonos is heightened by the rich black of the Beauty's robe. Large vertical plate.

A splendid impression. In magnificent condition.

Seal: Ejudo.

Signed: Koriusai ga.

21 Hashirakake: Haruji of the Tea House Chojiya

A Yoshiwara Beauty standing with her hand resting on the shoulder of a Kamuro. Graceful in composition, strong in outline and rich in coloring. A very lovely print.

A fine impression. In fine condition for a pillar print.

Signed: Koriusai ga.

(See Illustration No. 21, Plate IV)

22 Hashirakake: A Golden Pheasant

Sitting on the branch of a pine tree overhanging a waterfall, and peonies growing on the bank of the stream.

A good impression, mellowed in tone, but in good condition.

Signed: Koriu ga.

(See Illustration No. 22, Plate IV)

當世勢里美月台
橋中坡



清長画

KIYONAGA (TORII): 1742-1815

(Pupil of Torii Kiyomitsu, 1738-1785)

"This artist was the most successful draughtsman of all Ukiyoyé and the most brilliant plein-airist. We must put Kiyonaga, though an Ukiyoyé-shi, for absolutely æsthetic height beside Koyetsu, Tanyu and Okio, and even worthy of coming into competition with Ririomen, Kiso, Moronobu and Raphael."—*Fenollosa*.

23 Tachibana Chugi: Showing Tea House Beauties

This print is splendid in composition, strong in outline and magnificent in coloring. What could be more charming than the extremely simple yet effective arrangements of draperies of the transparent kimonos whose beauty is enhanced by the glorious red of the obi, and under-ropes? It is one of the masterpieces of this great artist. Large vertical plate.

Flawless impression and extensive gaufrage. In magnificent condition.

Signed: Kiyonaga ga.

Publisher: Eyaku.

(See Illustration No. 23, Plate X)

24 Hana Ogi of the Tea House Ofukiya

Out walking, accompanied by four attendants. This gorgeous print is splendid in composition. The symmetry of the stately figures, the magnificently patterned robes and inimitable charm of color, coupled with great delicacy of detail, make this print one of especial beauty. Large vertical plate.

This is one of the finest prints in the collection. In magnificent condition.

Signed: Kiyonaga ga.

Publisher: Ejudo.

(See Illustration No. 24, Plate XI)

25 Harmony of Color: A Charming Interior

Two women, one standing and the other sitting, having just taken out of the open box on the floor and placed upon her fingers, the small piece of bone with which she is about to play on the koto, or lyre. A tall candlestick stands in the foreground, and to the left, through the transparent paper of the mado, or window, one catches a lovely *coup d'œil* of the garden. This is one of the most exquisite examples of the complete mastery of a full palette of colors, and of this ever-varying artist in the height of his power and popularity. The artistic designs on the robes are heightened by gaufrage. Strong in impression, it is one of the most beautiful prints of the collection. Full vertical plate. One of a series.

In fine condition.

Signed: Kiyonaga ga.

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KIYONAGA—Continued

26 Kako gosetsu: Five Beauties of the Tea House Circle

Humiaoi and two attendants seated on a bench in the garden under a blossoming cherry tree. An artistic design in delicate colors; the elaborately patterned kimonos are sharpened by gaufrage. Medium-sized vertical plate. One of a series.

In fine condition.

Signed: Kiyonaga ga.

SHUNCHŌ (KATSUKAWA): 1750-1815

(Pupil of Katsukawa Shunshō, 1726-1792)

"This artist was a pupil of Shunshō, but attached himself most closely to Kiyonaga from the beginning of the eighties on. The change he made in the direction of his style must have been the result of conviction, for he is by no means lacking in individuality, and could turn his gift to good account."—*W. von Seidlitz.*

Shunshō came early under the influence of Kiyonaga and imitated his style so closely that were it not for the signature his prints might well be taken for the work of the Torii leader.—*Gookin Catalogue.*

27 A Lady, Her Son and Maid and Man-servant Out Walking

A garden, hedge and cherry tree form a most artistic background for this magnificent print. The extremely simple, yet effective, arrangement of draperies adds to the stateliness of the figures. The finish of the composition, the delicacy of detail, the inimitable charm of color, heightened by the clever distribution of black, make this print worthy of Kiyonaga's best effort. Large vertical plate.

Faultless in impression and in magnificent condition, this print is one of the gems of the collection.

Seal: Eshindo.

Signed: Shunchō ga.

(See Illustration No. 27, Plate XII)

28 Two Ladies and a Maid

Walking along a road on the outskirts of a village. Behind them, paddy or rice fields in rich greens and yellows stretch out to the forest and foothills beyond, and a thatched chaya, or roadside tea house, adds to the charm of the background. This print is brilliant in color and remarkably graceful in composition. One can almost feel the gentle breeze as it blows wide the long sleeves of the lovely transparent black kimono and opens and wraps the folds of the robes about the feet. Faultless in line and impression, this print is also worthy of the great master Kiyonaga. Full plate, vertical. One of a triptych.

In beautiful condition.

Seal: Nakabayashi.

Signed: Shunchō ga.

雛形若菜の物掬杯

清長画

あふさや

壽扇

あふさの
た月さ





EISHI OR YEISHI (HOSODA): 1750-1815

(Pupil of Kano Eisen)

"Many of the finest prints issued during the culminating period in the history of Ukiyo-ye are from Eishi's hand, and are marvels of clever design and skilful engraving and printing."—*Gookin Catalogue*.

"Yeishi's figures are noted for refinement in stature, carriage and expression . . . They often appear as princesses, tall and slender of figure, of queenly carriage and graciousness, all the more captivating for being shy and reserved . . . This tendency undoubtedly served to enrich the scope of art. Yeishi always retained an uncommon mastery of drawing."—*W. von Seidlitz*.

29 Furyu Yatsushi Genji: Extravagant and Luxurious
Genji

The Prince standing near a door, held open by a lady in a figured black kimono, another advancing with a spray of wistaria on which is a bird, and a Princess coming from her bullock cart under an umbrella carried by one of her ladies-in-waiting and two others following. This glorious print, faultless in impression, most artistic in design, and inimitable in color, is a splendid example of Yeishi's mastery of drawing. On a ground of yellow, the charm of the delicate greens, grays and purples is heightened by the clever distribution of black. Full vertical plates.

In magnificent condition.

Seal: Igumiichi.

Signed: Eishi ga.

(See Illustration No. 29, Plate XIII)

30 Chaya Yedo Murasaki: Beauties of Yedo Tea Houses

Hinazuru of Echojia, with two companions and two attendants, out walking. The charm of this stately print lies in the perfect symmetry of its figures and the exquisite delicacy of its coloring of shaded grays and black. Of faultless impression and execution, it is certainly one of the gems of the collection. Large vertical plate.

A rare and beautiful print. In fine condition.

Signed: Chobunsai Eishi ga.



EISHI OR YEISHI—*Continued*

31 A Yoshiwara Beauty

Komurasaki of Sumitamaya, her companion, and two attendants standing in front of a house of pale buff—a charming background for the artistic grouping of the women. The unusual beauty of this print lies in the refinement of the stature, carriage and expression of the figures and in the inimitable delicacy of the lovely purple, shaded grays and black. The design of the elaborately patterned robes is sharpened by gaufrage. Large vertical plate.

A rare print. In magnificent condition.

Publisher: Ejudo.

Signed: Eishi ga.

32 Hana-mi, or Flower Viewing

Three women *en plein-air*, two standing, one holding a sake or wine pot, the third sitting on a rug-covered bench, a sake cup in her hand and a bowl of kwashi or sweets beside her. A Japanese garden with blossoming cherry trees in the distance forms an elaborate and picturesque background. The splendor of color of this print distinguishes it from most of Yeishi's work. The brilliant kimonos of two of the figures contrast strikingly with the rich black of the third. Full vertical plate. One of a series of triptychs.

A faultless impression. In magnificent condition.

Publisher: Masumatsu.

Signed: Eishi ga.

33 Genji Asagawo no Maki: Series of Genji

Flowers: morning-glories. Prince Genji and two ladies on the veranda of a chaya, or tea house, overlooking the Inland Sea. The water, hills, and tree and lovely mado, or arched window, of the tea house, form a most artistic and charming background. The graceful grouping of the figures, the remarkable finish of the composition, and delicacy of color make this print one of the most pleasing in the collection. One of a series of triptychs. Full vertical plate.

A fine impression. In beautiful condition.

Publisher: Ejudo.

Signed: Eishi ga.

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EISHI OR YEISHI—*Continued*

34 Fuji no Hana: Wistaria

Three women, one standing with a spray of wistaria in her hand, the other two sitting on the floor in front of her. This lovely little print, so artistic in design and delicate in coloring, is faultless in impression. Half plate, vertical.

In perfect condition.

Publisher: Ejudo.

Signed: Eishi ga.

35 Karasaki Yoru no ame: Night Rain at Karasaki

Two women and a boy under an umbrella by a matsu-no-ki, or pine tree. The vivid yellow of the ground and umbrella, with the slate-blue and rich black of the kimonos, produces an admirably decorative effect. The fine impression is sharpened by gaufrage. Half plate, vertical.

In magnificent condition.

Publisher: Ejudo.

Signed: Eishi ga.

36 Twelve Series of Birds

A lady and her son and maid standing in a garden under a cherry tree, while the boy points to a pair of pheasants on a green bank. This lovely little print, charming in design and color, shows life and expression combined with great delicacy of detail. Half plate, vertical.

In perfect condition.

Publisher: Ejudo.

Signed: Eishi ga.

37 A Lady, Her Companion and a Young Samurai, or Two-sworded Man

In front of a kago, or sedan-chair, with a blossoming cherry tree and hill in the background. This elaborate design possesses great delicacy of detail and charm of color. A fine impression, sharpened by gaufrage. Half plate, vertical.

In good condition.

Seal: Hishiwaka.

Signed: Eishi ga.

PLATE XIV



Nos. 38A to 38E

UTAMARO (KITAGAWA): 1753-1806

(Pupil of Toriyama Sekiyen—Kano School)

"Within the domain of the hyper-æsthetic, Utamaro was the creator of a most original and individual style . . . He has glorified the Japanese woman with an enthusiasm unexcelled in any other age or nation. No other Japanese artist understands so well as he how to attain an extremely harmonious and yet rich effect with a few colors . . . Where more lively colors are employed, they are modified or combined with each other by a skilful application of green spaces or else they run gradually into lighter tones and even dissolve into another color. By quite imperceptibly delicate tinting he contrives to bring out the background or the flesh tones . . . In short, he may fitly be called the first colorist of his nation."—*W. von Seidlitz.*

GO-SEKKU: THE FIVE ANNUAL FESTIVALS

A pentatych, consisting of Nos. 38A, B, C, D and E. The graceful grouping of the figures, the remarkable finish of composition, the delicacy of detail, the extremely simple yet effective arrangement of draperies and the charm of color make this rare and beautiful series one of the great artist Utamaro's masterpieces. Full plates, vertical.

Publisher: Izumiichi.

Signed: Utamaro hitsu.

(See Illustration, Nos. 38A to 38E, Plate XIV)

38A Shōgatsu, or New Year Festival

A lady seated on a zabuton, or cushion, holding a sake pot, and her son beside her, with a sake or wine cup in his hand, and boxes of sweets in front of them. A girl kneeling behind, with a festival decoration. Note the lovely pastel shades, and the turtles, emblematic of long life, embossed on the sleeves of the kimono.

Faultless in impression. In beautiful condition.

38B Hina no secku, or Girls' Festival

A lady, carrying a lacquer food tray, and two children seated on the floor eating. A bottle of sake and sake kettle; to the left and behind, a large porcelain jar half hidden by a screen holding a spray of cherry blossoms. Note the lovely pastel shades.

Faultless in impression. In beautiful condition.

38C Representing Tango, or Boys' Festival

A lady and her son seated before a banner of Shoki, the Japanese boys' hero; behind them a girl, holding a tray of sweets. Note the lovely pastel shades.

Faultless in impression. In beautiful condition.

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UTAMARO—*Continued*

38D Representing Chūka, or Midsummer Festival

A lady seated before a table writing, a child reading from a book, a fan in front of her and a koto, or lyre, in the background. Note the lovely pastel shades.

A faultless impression. In beautiful condition.

38E Representing Chōyō, the Chrysanthemum Festival

Two ladies, one standing holding a sake kettle decorated with flowers, the other sitting on the floor arranging chrysanthemums in a vase, a koto in the background. The stripes in the kimono are sharpened by gaufrage.

A faultless impression. In beautiful condition.

39 A Large Head and Bust Portrait of Kisegawa of Matsubaya, with a Fan in Her Hand

This print is one of a series bearing the Shomei mark, *Gonin Bijin Aihyo Kisoï*. A composition of five lovely and amiable women, in which the women's names are given in a rebus, or puzzle picture, in a circle at the top corner. Thus: Pipe-Kison, River-Kawa, etc.

These large heads are among Utamaro's most celebrated and coveted work. Strong in impression and execution, it is one of the notable prints of the collection. Note the bluish-gray background. Full plate, vertical.

A faultless impression. In magnificent condition.

Seal: Omiya.

Signed: Shomei (verified) Utamaro hitsu.

(See Illustration No. 39, Plate XV)

40 Chaya Yuken Awase Hagami: Competition of Tea House Beauties

A Ginsuri, or mica print. Von Seidlitz says: "These beautiful half-length figures on mica, or dust of mother-of-pearl, ground are among the most coveted creations of the master Utamaro."

Half-length portraits of two beauties, Tatzugawa and Hanaogi of Ogiya. Artistic in composition, strong in outline, and delicate in color, it is one of the choicest prints of the collection. Full plate, vertical.

A rare print. In splendid condition.

Publisher: Yamada.

Signed: Utamaro hitsu.

(See Illustration No. 40, Plate XV)





声松仁和嘉女藝者部

生

獅子
おいら
おいと

哥磨回

UTAMARO—*Continued*

41 Chaya Niwaka Onna Geishabu: Tea House Beauties

Masquerading in male attire, celebrating the Niwaka Festival in comic acting on the streets. Oito of Tomaya and three companions seated on an open veranda, a lovely lantern to the left. This glorious print is remarkable for its artistic composition, elaborate design, delicacy of detail and inimitable charm of color. The rich and beautiful gala robe is decorated with a fish, and a spider and his web in which flies have been entrapped. Beautiful in execution and faultless in impression, it is one of the gems of the collection. Original printer's seal on the back of print. Full vertical plate.

In fine condition.

Signed: Utamaro ga.

(*See Illustration No. 41, Plate XVI*)

42 Picking Persimmons

A garden scene, with a brush and bamboo fence, and a maple tree in the background; to the left one girl is holding down a branch over a rustic gate, while another, seated on her shoulder, is gathering persimmons, and a woman kneeling in the foreground fills a basket with the fruit. A most artistic and graceful design, and a perfect riot of color. One of a triptych. Full vertical plate.

A fine impression. In fine condition.

Certificate seal.

Signed: Utamaro ga.

43 Courtesans Compared with the Six Poets

A girl holding a mirror for Yosoi of Matsubaiya, who is sitting on the floor arranging her hair. This magnificent print is graceful in design and striking in the sinuous movement of the draperies. The brilliant colors of the kimonos contrast delightfully with the rich masses of black. Note the delicate gray background. Full vertical plate.

A splendid impression. In perfect condition.

Seal: Izumiichi.

Signed: Utamaro hitsu.

44 Tchikawa of Matsubaiya at Edo machi ichome (address)

A Yoshiwara beauty and two attendants. The gorgeously patterned kimono with carp swimming up stream and richly colored under robes make this a striking print. The folds of the kimonos are sharpened by gaufrage. Note the gray background. Full vertical plate.

A fine impression. In magnificent condition.

Publisher: Ejudo.

Signed: Utamaro hitsu.

SHUNZAN—*Continued*

51 Four Pilgrims on the Celebrated Sea Coast Road in the
Province of Yamato

The famous Rocks of Futami rising out of the water, together with hills and trees and sea, form an exquisite landscape and background for the Pilgrims who are resting by the roadside. The graceful grouping of the figures and inimitable charm of color is worthy of Kiyonaga. Full vertical plate.

A faultless impression. In perfect condition.

Publisher: Ejudo.

Signed: Shunzan ga.

MASANOBU (KITAO): 1760-1816

(Pupil of Kitao Shigemasa)

“This artist’s prints, though few in number, are of great distinction. Without doubt his reputation as an artist, though deservedly high, would be much wider had he not given up painting and print designing after he reached his thirtieth year and thenceforth devoted his energies chiefly to literary work.”—*Gookin Catalogue.*

52 Sumidagawa Hakkei: Eight Views of the Sumida River

Three women walking on the bank of the stream; to the left a matsu-no-ki, or pine tree, and mountains in the distance, behind which the sun is setting. This lovely little print is most graceful in design and harmonious in color, artistic in execution, and of exceptional delicacy of detail. The patterns on the kimonos are sharpened by gaufrage. Half plate, vertical.

Faultless in impression. In perfect condition.

Signed: Kitao Masanobu ga.

PLATE XVII



SHUNYEI (KATSUKAWA) : 1760-1819
(Pupil of Katsukawa Shunshō, 1726-1792)

"It is not without reason that many rate him even higher than his master Shunshō. His effective and grandly conceived actor likenesses remind one of Sharaku."—*W. von Seidlitz.*

53 Portrait of Two Actors, One in Female Character

A magnificent print grandly conceived and executed. Strong in design, brilliant in color, and a faultless impression. Full vertical plate.

A rare and notable print. In wonderful condition.

Publisher: Asafu.

Signed: Shunyei ga.

(See Illustration No. 53, Plate VI)

YEIRI OR EIRI (REKISENTEI) : 1760-1810
(Pupil of Hosoi Yeishi, 1750-1815)

According to the Tokio Catalogue (p.107) this artist was a pupil of Yeishi, and later came under the influence of Hokusai.

"Yeiri is one of Yeishi's best known pupils. . . . He, Yeisho and Yeiji form the group known as the Hsoda School, whose prints have hitherto been but rarely met with in Europe."—*Edward F. Strange.*

54 Furyu Genji: Extravagant and Luxurious Genji

He has left his bullock cart and is proceeding to the steps of the palace, attended by ten ladies and a youthful page who is carrying his sword. The Princess is seated behind a reed screen attended by a little girl; on the Engawa, or veranda, are two of her maids of honor in the obeisance Shagami. The background is an artistic high palace-wall of stone with buff colored plaster above, topped by a roofing of gray-blue tiles and pine trees along the base of the wall.

This exceedingly rare, beautiful and most interesting print, which depicts the life of old Japan, is grandly conceived and executed. The graceful figures in elaborately patterned robes, the lacquer trunk and tall spears, covered with silk, borne by attendants, form a stately procession worthy of Dai Nippon, great Japan. The lovely color scheme of pastel shades of purple, green, blue, gold and cream with clever distribution of masses of rich black, produce a marvelous effect of charm and beauty. One of the gems of the collection. Full vertical plates.

A rare pentatych. In magnificent condition.

Publisher: Marubun.

Signed: Rekisentei Eiri ga.

(See Illustration No. 54, Plate XVII)

TOYOKUNI (UTAGAWA): 1769-1825
(Pupil of Utagawa Toyoharu)

"Toyokuni was without doubt Toyoharu's greatest pupil. He understood how to dispose his mostly very quiet figures in graceful groupings. . . . Towards the end of the ninth decade he developed his full strength and independence, in a style reminding us of Kiyonaga. He then developed, in rivalry with Utamaro, a peculiar angular style which reaches its height in 1804 and displays him, even in comparison with his former model, Kiyonaga, as a wholly independent artist of a peculiar and austere grace."—*W. von Seidlitz.*

55 Koromo, Uchi Tamagawa: The Clothes Beating Tama River

A broad, shallow river with a maple branch stretching halfway over it and six women treading on cloth and rinsing it in the river and fulling linen by beating. This lovely and artistic triptych is considered one of Toyokuni's most famous works. The graceful grouping of figures, the vivacity of movement, the extremely simple yet effective arrangement of draperies, the charm of color and remarkable finish of composition combine to make this print one of the gems of the collection. Full vertical plates.

A fine impression. Colors as when first printed. In beautiful condition.

Publisher: Izumiichi.

Signed: Toyokuni ga.

(See Illustration No. 55, Plate XVIII)

56 Seven Sages of the Bamboo Grove, Representing the Month of May

Through tall slender bamboo trees a lovely Japanese garden, bright with pink azaleas, and a tea house, with open shōji, can be seen—while seven women and a boy are gathering taki-no-ko, or child of the bamboo (a delicious Japanese vegetable). Nothing could be more artistic in design and charming in color than this exquisite triptych. The finished execution of elaborate detail, the grace of movement and beauty of grouping make this print one of Toyokuni's masterpieces. Colors as when printed, patterns of kimonos sharpened by gaufrage. Full vertical plates.

In beautiful condition.

Publisher: Yamada.

Signed: Toyokuni ga.

(See Illustration No. 56, Plate XIX)



PLATE XIX



TOYOKUNI—*Continued*

57 Momiji Gari: A Princess's Garden Party

At a Momiji, or Maple Garden, in Kyoto in autumn. The corner of a gari, over which hangs the branch of a maple tree, forms a lovely background. A Princess and her two attendants stand on the open veranda watching a noble lady and little girl raking up autumn leaves. This brilliant print, beautiful in design and strong in outline, shows remarkable finish of composition and vivacity of movement. The gorgeous colors contrast delightfully with the rich masses of black. The folds of the charming court robes are heightened by gaufrage. One of a series of triptychs. Artist's best period. Full plate, vertical.

Faultless in impression. In magnificent condition.

Seal: Hishinoaka.

Signed: Toyokuni ga.

58 Ogino Obu of Afukiya

A Yoshiwara beauty, her attendant and maid, standing under an autumn maple tree. This lovely little print is graceful in design, harmonious in color and delicate in detail. The soft tones of the artistically patterned robes contrast delightfully with the yellow ground. Half plate, vertical.

A fine impression. In good condition.

Signed: Toyokuni ga.

TOYOHIO (UTAGAWA): 1773-1828

(Master of Ichiryusai Hiroshige, 1796-1858)

"Toyohiro was a brother of Utagawa Toyokuni and his best pupil. . . . He had the privilege of training the great landscape painter Hiroshige. At first his style reminds us of Shunshō, but later approached that of Hokusai."—*W. von Seidlitz*.

59 Imari Matsuri: Celebrating the Festival of the Fox—
Nigatsu, or February

A man writing at his desk, several women preparing O cha, or "honorable tea," others arranging flowers, while still others are reading poetry and children play on the veranda. Through the open shoji a charming garden can be seen. This lovely and interesting print is most elaborate in detail, and finished in execution. The graceful grouping of the figures, the vivacity of movement, the *vif* coloring contrasting delightfully with the clever distribution of the rich blacks, produce a charming effect. The folds and patterns of the robes are sharpened by gaufrage. Artist's best period. Full vertical plates.

A faultless impression. In magnificent condition.

Publisher: Yamada.

Signed: Toyohiro ga.

(*See Illustration No. 59, Plate XX*)



TOYOHIRO—*Continued*

60 Blue Print: Wild Geese Flying Across Blue Mists

Half plate, vertical.

A good impression. In fine condition.

Signed: Toyohiro ga.

KIYOMINE (TORII): 1780-1843

(Pupil of Torii Kiyonaga, 1742-1815)

"This artist worked in a style that reminds us of Toyokuni and Utamaro, and is at times very elegant."—*W. von Seidlitz.*

61 Hana Murasaki of Tamaya: A Yoshiwara Beauty and Her Maid

This brilliant print is strong in outline and color. The flowing robes are graceful in design and elaborate in pattern. Note the gaufrage. Full vertical plate.

A fine impression. In magnificent condition.

Seal: Ejudo.

Signed: Kiyomine ga.

62 Hanamoto of Ebiya

Seated on a bench. A brilliant print, with the interesting and elaborate designs on the kimono sharpened by gaufrage. Full vertical plate.

In fine condition.

Seal: Ejudo.

Signed: Kiyomine ga.

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EIZAN OR YEIZAN (KIKUGAWA): 1780-1830
(Master of Keisai Yeisen, 1792-1848)

"The only real rival of Hokusai between 1810 and 1820 was Kikugawa Yeizan. . . . He studied the style of Utamaro, and later that of Hokusai."—*W. von Seidlitz*.

"Among Yeizan's numerous works his most successful are undoubtedly in the style of Utamaro, to whom he is occasionally a dangerous rival."—*Edward F. Strange*.

This artist's best work is much appreciated in Europe.

63 Tofu Ona San Mawashi, or the Woman Monkey Trainer

A Princess and two attendants behind a reed screen and several court ladies watch a performance of a trained monkey. Grace and charm characterize this triptych. A beautiful screen with pine trees, storks and peonies, forms a lovely background for this brilliant print. Yeizan in this work rivals Utamaro. Note the gaufrage. Full vertical plates.

A faultless impression. In magnificent condition.

Seal: Yamakyu.

Signed: Kikugawa Eizan hitsu.

(See Illustration No. 63, Plate XXI)

64 Furi-uri Haruno Oharame: Ohara Girl Wood Venders

A lovely blossoming cherry tree spreads its branches against a delicate pink background and contrasts delightfully with the yellow and green of the grass and tree trunk. Five women dressed in peasant costume carry bundles of fagots on their heads, and two children ride a black and white bullock so characteristic of rural Japan. The *vif* colors are charmingly relieved by the clever distribution of black. Note the gaufrage. Full vertical plates.

A fine impression. In magnificent condition.

Seal: Marutsuru.

Signed: Eizan hitsu.

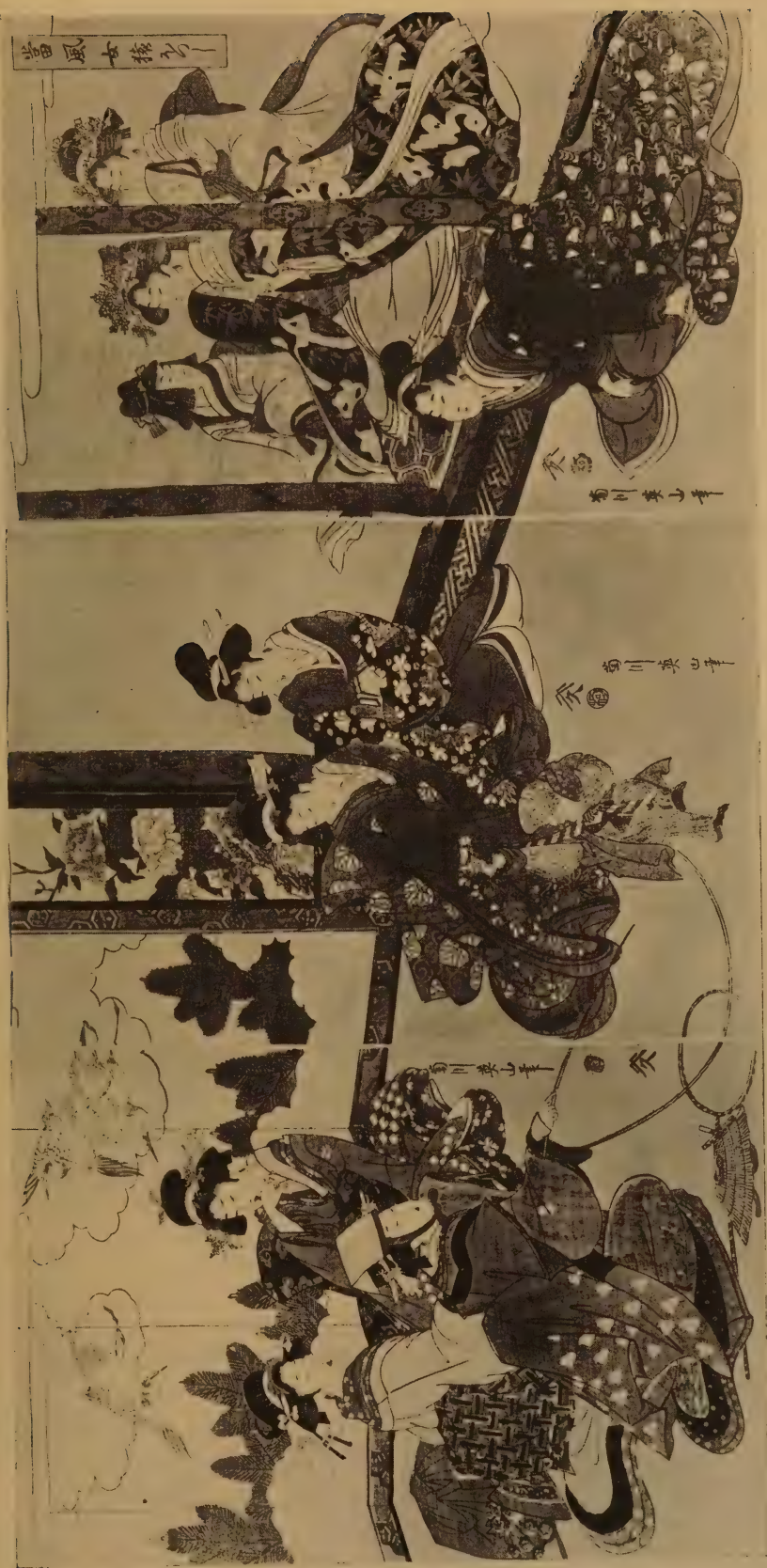
65 Three Beauties: Higatate of Ogiya, Hanando of Ogiya
and Tamino of Ogiya.

Sitting with lacquer boxes in front of them, while an elaborate screen forms a striking background. The splendor of color of their gorgeously patterned robes contrasts with the black of the screen. A most original composition splendidly executed. Note the abundant gaufrage. Full vertical plates.

A fine impression. In magnificent condition.

Seal: Yamasho.

Signed: Kikugawa Eizan.



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EIZAN OR YEIZAN—*Continued*

66 Furyu Bijin Gyoretsu: A Beauties' Procession

A noble lady in her Norimon, or sedan-chair, being carried along the seashore, attended by a lady, two children and fourteen women. This lovely pentatych has peculiar historic interest, in that it depicts the aristocratic life of old Japan. The procession is headed by two women bearing on their shoulders My Lady's wardrobe in red lacquer boxes decorated with her crest, closely followed by five others with tall spears in their hands. The two elaborately robed children precede the lacquer norimon carried by four women in which sits My Lady herself. The Japanese sedan-chairs had no bottom; the lady's foot and a part of her robe can be seen below. To the left a woman holds a large umbrella as a protection against the sun, and to the right the attending lady is seen in a delicate blue kimono, followed by her maid. The setting sun, blue water spotted here and there with picturesque junks, the yellow ground and brilliant colors of the kimonos, relieved by a clever distribution of black, produce an admirable decorative effect. The patterns of the robes are sharpened by gaufrage. It is rare to find a pentatych so well preserved. Full vertical plates.

In splendid condition.

Seal: Yamasa.

Signed: Kikugawa Eizan hitsu.

67 Matsu no Uchi: Beauty of the Pine Tree

A lady, carrying an umbrella and holding up her kimono, walks through the snow, while large flakes fall gently. To the left, part of a wooden flower-pot containing bamboo, and a pine tree add an artistic touch to this winter scene. Graceful in design and charming in color, this print is among Eizan's best work. Full vertical plate.

A fine impression. In beautiful condition.

Seal: Izumiichi.

Signed: Eizan hitsu.

68 Tachibana of Tsuruya

Seated on a bench in front of a bamboo fence, under a blossoming cherry tree. Unusual in color and very decorative. Note the gaufrage. Full vertical plate.

A fine impression. In splendid condition.

Seal: Kanejin.

Signed: Eizan hitsu.

EIZAN OR YEIZAN—*Continued*

69 Half-length Portraits of Chozan and Nishikido of Chojiya

Strong in design and attractive in color, the patterns and folds of the robes sharpened by gaufrage. In the style of Utamaro. Full vertical plate.

A fine impression. In splendid condition.

Seal: Izutsu.

Signed: Kikugawa Eizan hitsu.

70 Hinaya of Chojiya Holding a Sake Cup

Her kimono slipping from her shoulder, seated before a lacquer dining-table, on which fish and other food can be seen. A pleasing design, colors as when printed. Full vertical plate.

A good impression. In fine condition.

Seal: Maruyuwa.

Signed: Kikugawa Eizan hitsu.

71 A Courtesan, Seated, Reading a Book

Very effective in color. Full vertical plate.

A fine impression. In splendid condition.

Seal: Yamashō.

Signed: Eizan hitsu.

72 Hotaru: Fireflies

A courtesan seated on a bench. An artistic rural scene forms the background, where children are catching fireflies. Graceful in design, colors as when printed. Full vertical plate.

A good impression. In fine condition.

Seal: Hamako.

Signed: Kikugawa Eizan hitsu.

73 Half-length Portrait of Tsukioka of Hiyogoya, Smoking a Pipe

Large head, style of Utamaro. The pattern and folds of the kimono sharpened by gaufrage. Full vertical plate.

A fine impression. In splendid condition.

Seal: Nishiwaka.

Signed: Eizan hitsu.

First Session, Wednesday Afternoon, April 5th

EIZAN OR YEIZAN—*Continued*

74 Komosō: A Beggar

With a little Kamuro clinging to the sleeve of his kimono, standing under a blossoming plum tree. This artistic and graceful design is charming in color. Full vertical plate.

A fine impression. In splendid condition.

Seal: Yamashō.

Signed: Kikugawa Eizan hitsu.

75 Masayo of Tsuruya

Wearing an elaborately patterned kimono striking in design and brilliant in color. Full vertical plate.

A fine impression. In magnificent condition.

Seal: Maruyuya.

Signed: Kikugawa Eizan hitsu.

76 Horiyu Rokutamagawa: Six Tama Rivers

A Geisha with a book in her hand, and a broad stream at the top of the picture. Graceful in design and charming in color. Full vertical plate.

A fine impression. In good condition.

Seal: Izumiichi.

Signed: Kiku Eizan hitsu.

77 Hanamado of Ogiya

Seated, holding a sake cup. Her kimono is most elaborate in design and gorgeous in color. Full vertical plate.

A fine impression. In splendid condition.

Seal: Yamashō.

Signed: Kikugawa Eizan hitsu.

78 Hashirakake: Two Women

One on a balcony with a taiko, or drum; the other seated below.

A good impression, mellowed in tone, but in good condition.

Signed: Kikugawa Eizan hitsu.

79 Hashirakake: Two Women

One nursing a baby.

A good impression. In good condition.

Signed: Eizan hitsu.

First Session, Wednesday Afternoon, April 5th

SHINSAI (RYURYUKIO): 1785-1845

(Pupil of Katsuchika Hokusai, 1760-1849)

"Shinsai was an early pupil of Hokusai."—*W. von Seidlitz*.

80 A Snow Scene

Two men in straw raincoats, and a woman disguised, hunting the enemy of her family that she may avenge their wrongs. Artistic in design and delicate in color. Half plate, vertical.

A good impression. In fine condition.

Stamped with the Hayashi seal.

Signed: Shinsai.

KUNISADA (UTAGAWA): 1785-1864

(Pupil of Utagawa Toyokuni, 1769-1825)

"Kunisada was one of the best of Toyokuni's pupils, and in 1844 he took the name of Toyokuni the Second."—*Gookin Catalogue*.

81 Ōame: Two Women and a Boy Caught in a Thunderstorm

An unusual design, striking in composition and color. Note the gaufrage. Full vertical plate. One of a series of triptychs.

A fine impression. Colors as when printed.

Seal: Gasu.

Signed: Gototei Kunisada.

82 A Woman Creeping from under a Mosquito Net to Light Her Pipe by the Lantern

Unusual in design and color. Full vertical plate.

A fine impression. In splendid condition.

Seal: Yamamatsu.

Signed: Gototei Kunisada.

82A A Beauty Walking in the Rain Holding an Umbrella

Artistic in design and coloring. Full vertical plate.

A fine impression. In splendid condition.

Seal: Yamakyu.

Signed: Toyokuni.

First Session, Wednesday Afternoon, April 5th

KUNISADA—Continued

83 Two Figures of Women

No. 1: A courtesan seated holding a sake cup. Full vertical plate.

Signed: Gototei Kunisada.

Seal: Yamakayashi.

No. 2: A courtesan and two children dancing. Full vertical plate.

Signed: Kunisada.

Seal: Yamakiri.

Fine impressions. In fine condition.

84 A Set of Twelve Prints Depicting the Scenes from the
Chiushingura, the Famous Drama of the History of
the Forty-seven Ronins

Interesting in design and attractive in color. Full plates, lateral.

Good impressions. In splendid condition.

Signed: Ichiyosai Toyokuni.

Seals and Signatures differ through the set.

FIFTY-SIX STATIONS OF THE TOKAIDO

With a large figure of a woman in the foreground. Half plates, vertical. *Signed:* Kunisada (on each sheet, after one or other of his artist names, and in many cases "by request").

"These must have been issued not long after 1834, the date of Hiroshige's first set of the Tokaido, since the whole of the landscapes have been copied, though not slavishly, from Hiroshige's work." A very interesting set.

85 The 1st, 2nd, 3rd and 4th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

86 The 5th, 6th, 7th and 8th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

87 The 9th, 10th, 11th and 12th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

First Session, Wednesday Afternoon, April 5th

KUNISADA—*Continued*

88 The 13th, 14th, 15th and 16th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

89 The 17th, 18th, 19th and 20th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

90 The 21st, 22nd, 23rd and 24th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

91 The 25th, 26th, 27th and 28th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

92 The 29th, 30th, 31st and 32nd Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

93 The 33rd, 34th, 35th and 36th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

94 The 37th, 38th, 39th and 40th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

95 The 41st, 42nd, 43rd and 44th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

96 The 45th, 46th, 47th and 48th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

First Session, Wednesday Afternoon, April 5th

KUNISADA—*Continued*

97 The 49th, 50th, 51st and 52nd Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

98 The 53rd, 54th, 55th and 56th Stations of the Tokaido

By Kunisada.

Fine impressions. In fine condition.

KUNIMARU (UTAGAWA): 1786-1817

(Pupil of Utagawa Toyokuni, 1769-1825)

99 A Courtesan and a Kamuro

Out walking in gay attire. Full vertical plate.

A fine impression. In good condition.

Seal: Temple Bell.

Signed: Ichiyensai Kunimaru.

100 Three Women

Two holding drums, seated near a hibachi, or brazier, and another standing with a kakemono in her hand. Full vertical plate.

A good impression. In good condition.

Signed: Utagawa Kunimaru hitsu.

101 Three Women

Two holding samisens, one seated, the other standing, while a third is playing on a koto, or lyre. Full vertical plate.

Fine impression. In good condition.

Signed: Utagawa Kunimaru hitsu.

KUNITORA (UTAGAWA): 1786-1817

(Pupil of Utagawa Toyokuni, 1769-1825)

Mentioned by Edward F. Strange as one of the chief followers of Utagawa Toyokuni.

102 Shiokumi, or Salt Makers

An artistic design with space left at the top for a poem. Full lateral plate.

Seal: Yamakyu.

Signed: Utagawa Kunitora ga.

SHUNSEN (KATSUGAWA) : 1790-1830

(Pupil of Shunyei, 1760-1819)

"Shunsen was one of the last of the Katsukawa clan of painters and was active in the two first decades of the nineteenth century."—*W. von Seidlitz*.

103 The Banks of the Sumida River in Winter: Triptych.

A pleasure boat in the foreground, and men and women walking through the snow. This gay winter scene is most elaborate in design and artistic in execution. The brilliant colors of the kimonos contrast delightfully with the white snow and rich masses of black. Mentioned by Seidlitz as one of Shunsen's most celebrated works. Full vertical plates (3).

A flawless impression. In magnificent condition.

Seal: Temple Bell and Bat.

Signed: Shunsen ga.

104 The Dancing Lesson

A woman seated, watching a little Geisha dance. The folds of the elaborately patterned kimonos are sharpened by gaufrage. Full vertical plate.

In good condition.

Signed: Shunsen ga.

105 A Courtesan Promenading

The upper half of this print depicts the favorite spring pastime of the Japanese—Hana-mi, or Flower-viewing. Full vertical plate.

A fine impression. Colors as when printed.

Publisher: Izumiichi.

Signed: Shunsen ga.

106 Three Women Gathering Grapes

The arbor with its hanging clusters of fruit, the artistic obis or sashes of the ladies, and the bright colors of their kimonos combine to produce an artistic and graceful effect. Full vertical plate.

A good impression. In fine condition.

Signed: Shunsen hitsu.

107 Tsurumioka Hachiman: Storks of Hachiman Shrine

Artistic in design and coloring. Note the gaufrage. A space is left at the top for a poem. Full lateral plate. Landscape said to be by Keisai Eisen.

A fine impression. In good condition.

Signed: Shunsen ga.

First Session, Wednesday Afternoon, April 5th

SHUNSEN—Continued

108 Fisherwomen of Ryoshi

Three women in a sampan drawing in a net of carp. The setting sun casts a rosy light across the sky. A space at the top is left for a poem. Full lateral plate. Landscape said to be by Keisai Eisen.

A fine impression. In beautiful condition.

Seal: Izutsu.

Signed: Shunsen ga.

109 Wakame Tori: Gathering Sea-weed

Three women under a blossoming cherry-tree are gathering seaweed on the seashore. A space is left at the top for a poem. Full lateral plate. Landscape said to be by Keisai Eisen.

Seal: Sanoki.

Signed: Koshosai Shunsen ga.

110 Shogatsu: New Year

Three women and two children under a spreading matsu-no-ki, or pine tree. A space is left at top for New Year's greeting. Full lateral plate. Landscape said to be by Keisai Eisen.

A fine impression. In beautiful condition.

Seal: Izutsu.

Signed: Shunsen ga.

111 Shogatsu: New Year

Two women and a child standing in front of a bamboo fence. A space left at the top for a New Year greeting. Full lateral plate. Landscape said to be by Keisai Eisen.

A fine impression. In good condition.

Seal: Sanoki.

Signed: Koshosai Shunsen ga.

112 Untate Ushiwaka: Representing Ushiwaka, a Historical Character

Artistic in design and charming in color. Space left at the top for a poem. Full lateral plate.

A fine impression. In beautiful condition.

Seal: Sanoki.

Signed: Kashosai Shunsen ga.

113 Shiokumi: Salt Makers

Three women wearing straw water-proof skirts and carrying buckets of sea-water. Artistic in design and color. A space left at the top for a poem. Full lateral plate. Landscape said to be by Keisai Eisen.

A fine impression. In beautiful condition.

Seal: Sanoki.

Signed: Kashosai Shunsen ga.

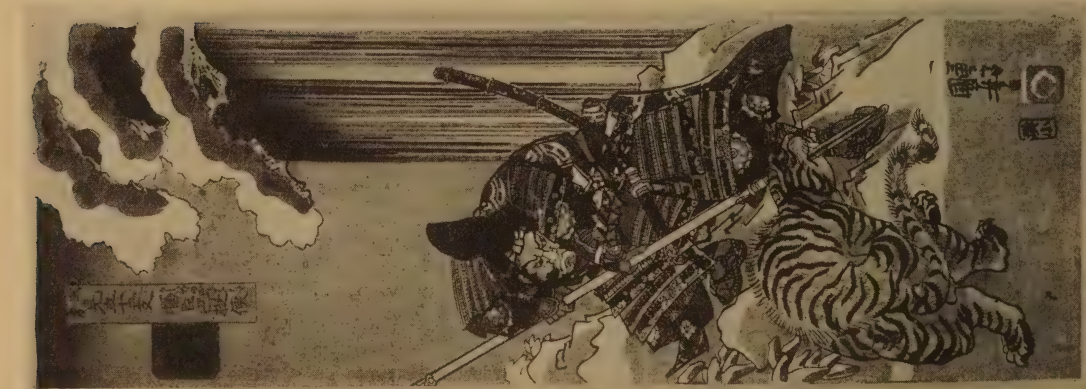


No. 116



木曾街道
藤之驛
戸田川渡

No. 117



No. 121



No. 127



No. 131

First Session, Wednesday Afternoon, April 5th

SHUNSEN—*Continued*

114 Shiokumi: Salt Makers

Three women wearing straw water-proof skirts and carrying buckets of sea-water. "Artistic in design and charming in color. A space left at the top for a poem. Full lateral plate. Landscape said to be by Keisai Eisen.

A fine impression. In good condition.

Seal: Sanoki.

Signed: Kashosai Shunsen ga.

115 Uwa Kuri: Fishing

Three women on the reefs fishing. A space left at the top for a poem. Full lateral plate. Landscape said to be by Keisai Eisen.

A good impression. In fine condition.

Seal: Sanoki.

Signed: Koshosai Shunsen.

YEISEN OR EISEN (KEISAI): 1791-1848

(Pupil of Kikugawa Yeizan, 1780-1830)

"Eisen was one of the leading artists of his day. Of his works, which, in subject, cover a wide range, the landscapes after the manner of Hiroshige are the most notable."—*Gookin Catalogue*.

"In his landscapes Yeisen achieves a very clear effect with a few broad strokes of the brush."—*W. von Seidlitz*.

116 Asakusa Shrine

This lovely snow scene is artistic in design and exquisite in coloring. The brilliant red Temples contrast delightfully with the white snow and dark gray sky. Full lateral plate.

A rare and beautiful print. Faultless in impression and condition.

Publisher: Morikaru.

Signed: Eisen ga.

(*See Illustration No. 116, Plate XXII*)

117 Kiso Kaido Series: Warabi Station

A ferryboat laden with passengers and a pack-horse crossing the Todo River. The deep blue water, green hills, gray trees, rosy sky, purple clouds and white storks on the wing combine to produce a most artistic effect. Full lateral plate. Not signed, but known to be by Keisai Eisen.

A good impression. In beautiful condition.

Publisher: Hoyeido.

(*See Illustration No. 117, Plate XXII*)

First Session, Wednesday Afternoon, April 5th

YEISEN OR EISEN—Continued

118 A Triptych: Three Yoshiwara Beauties Promenading

The overhanging branches of blossoming plum and the elaborately patterned kimonos produce an admirable decorative effect. Full vertical plates (3).

A good impression. In good condition.

Publisher: Yamamatsu and Yamako.

Signed: Eisen hitsu.

119 A Night Scene

A Geisha stands upon the upper balcony of a tea house before a lacquer dining-table, playing a samisen, or guitar. This decorative design is most elaborate in composition and pleasing in effect. One of a series of triptychs.

A good impression. Colors as when printed.

Signed: Keisai Eisen hitsu.

120 A Woman Seated on a Bench

Beside the railing of an upper balcony overlooking a river; to the left the masts of junks, and to the right wild geese flying across the moon. The brilliant colors of the kimono are relieved by the rich masses of black. One of a series of triptychs.

A fine impression. In magnificent condition.

Signed: Eisen hitsu.

KUNIYOSHI (UTAGAWA): 1797-1861

(Pupil of Utagawa Toyokuni, 1769-1825)

"Kuniyoshi following a path exactly parallel with Kunisada's, he nevertheless developed in the domain of landscape a strength and grandeur of style that gives him a place perhaps even higher than Hiroshige."—*W. von Seidlitz.*

PANEL SERIES

Representing the twelve signs of the Chinese Zodiac: the Tiger, the Rabbit, the Dragon, the Serpent, the Horse, the Ram, the Ape, the Cock, the Dog, the Pig, the Rat and the Bull. These prints are very original in composition, the figures have dramatic force, and the colors though strong are very artistic. Size, 14½ inches by 5 inches. All signed: Ichiyusai Kuniyoshi (except No. 132 which bears the signature: Chokaro Kuniyoshi). Publisher: Muratoko.

121 Tora, or Tiger: Kashiwa deno Kami Hatebe

A warrior fighting a tiger. Waterfall and pine in snow as a background.

Fine impression. Flawless condition.

(See Illustration No. 121, Plate XXIII)

First Session, Wednesday Afternoon, April 5th

KUNIYOSHI—*Continued*

122 Usagi, or Rabbit: Igo Zutaro

A warrior desecrating the Temple by taking life in the sanctuary.
Fine impression. Flawless condition.

123 Ryū, or Dragon: Sasano ono mikato

A warrior about to spear a sea-dragon who is spouting tongues of fire.
Fine impression. Flawless condition.

124 Hebi, or Snake

Nita Shoro, a warrior, defending himself with a firebrand against serpents. Benten Sama riding a colossal serpent in the background, with bats flying through the air.
Fine impression. In flawless condition.

125 Uma, or Horse

Saga Goro, a warrior, riding a rearing horse.
Fine impression. In flawless condition.

126 Yagi, or Goat

Kwanu, God of War, holding a cup and sitting under a pine by moonlight with a goat in front of him.
Fine impression. In flawless condition.

127 Saru, or Monkey

Sono Gakū brandishing a mace, and belching forth other apes to aid him in fighting the Tengu, or long-nosed goblin, who is armed with a rake.
Fine impression. In flawless condition.

(See Illustration No. 127, Plate XXIII)

128 Tori, or Cock

Kwaido Maru fighting a cock, and Kintoki, the Golden Boy, an interested spectator. A pine tree and cock cage in the background.
Fine impression. In flawless condition.

129 Inu, or Dog

Hata Rakuzayemon, a warrior, a dog on a leash and a spear in his hand. A hill with trees and the banners of a Daimyo procession in the background.
Fine impression. In flawless condition.

First Session, Wednesday Afternoon, April 5th

KUNIYOSHI—*Continued*

130 Obuta, or Boar

Yuwaku tenno slaying a boar. A waterfall and bamboo in the background.

Fine impression. In perfect condition.

131 Nezumi, or Rat

Roikyo changing the characters on a scroll into rats, an attendant in the foreground convulsed with fear.

Fine impression. In flawless condition.

(See Illustration No. 131, Plate XXIII)

132 Ushi, or Ox

Kidomaru, the Devil Boy, clad in a bull-skin, talking to his reflection in the water by moonlight.

Fine impression. In flawless condition.

133 Triptych: Bombardment of Korea by Kado Kiyomasa

This Japanese hero can be seen standing in the front of his magnificent red junk, which is decorated with bright banners and waving streamers and a splendid black tassel at the prow, against which foaming waves are dashing. The junk is filled with fierce warriors looking eagerly toward the mountainous shores of Korea. Full vertical plates.

Fine impression. In perfect condition.

Publisher: Taihei.

Signed: Ichiyusai Kuniyoshi ga.

134 Sangi Takamura, One of the Hundred Poets

Kuniyoshi was famous for his junks; this is a fine example of a ship under full sail, cutting through the waves. It is artistic both in design and coloring. Full vertical plate.

A fine impression. In splendid condition.

Signed: Ichisai Kuniyoshi.

135 Sanju roku Kassen: 36 Battles

A castle wall and trees covered with snow, and warriors in richly colored armor fighting desperately. Full lateral plate.

A fine impression. In faultless condition.

Publisher: Igumiichi.

Signed: Ichiyusai Kuniyoshi ga.



No. 138



No. 146

First Session, Wednesday Afternoon, April 5th

SADAHIDE (UTAGAWA): 1800-1864

136 An Incident in the Life of Yoshitsune

Tokiwa Gozen's flight through the snow. She can be seen shielding with her cloak her two children from the storm. Unusual coloring. Full vertical plate.

A fine impression. In perfect condition.

Signed: Gyokuransai Sadahide ga.

SENCHŌ (TEISAI): 1800-1860
(Pupil of Keisai Yeisen, 1789-1848)

This artist was of the Osaka School.

137 A Courtesan Holding Chrysanthemums

A good example of the later brilliant coloring. Full vertical plate.

A fine impression. In good condition.

Signed: Senkatei Senchō.

HOKUJU (SHOTEI): 1800-1830
(Pupil of Katsushika Hokusai, 1760-1849)

"Hokuju published landscapes in European style, which are much sought after; they are remarkable for their indigo-blue with pine-green and manganese violet, and for their masses of light clouds."—*W. von Seidlitz*.

138 Toto Yedo: Tsukudajima Harbor

With junks sailing out to sea, and sampans near the sea-wall. A lumber yard to the right, and the white crest of Fuji is seen in the distance over the tops of the trees with fleecy white clouds across the sky. This lovely print suggests Claude Lorrain. Full lateral plate.

A fine impression. In splendid condition.

Signed: Hokuju ga.

(See Illustration No. 138, Plate XXIV)

139 Fishing Junks at Choshi Harbor

A view from the shore looking out to sea with a large junk being launched in the heavy surf. To the right an arched rock forms a gateway through which people are passing. Full lateral plate. Note the fleecy white clouds and indigo-blue mist.

A fine impression. In perfect condition.

Signed: Shotai Hokuju ga.

HOKUJU—*Continued*

140 Asakusa Shrine from Adzuma Bridge

The red temples and green trees against the indigo-blue sky, with its fleecy white clouds, form a pleasing picture and show European influence. Half plate, lateral.

A good impression. In good condition.

Publisher: Yamamori.

No signature, but known to be by Hokuju.

141 Shirobazu: Shrine of Benten Sama

An artistic bridge connects the Temple with the mainland. Hokuju's famous fleecy white clouds are plainly visible on the horizon. Half plate, lateral.

A good impression. In good condition.

Signed: Hokuju ga.

RYOGOKU HAKKEI

Eight views of Ryogoku, suburb of Yedo. This lovely little set, artistically designed and colored, gives us charming glimpses of Japan. All fine impressions in beautiful condition. All signed: Shotei Hokuju ga. Size, 5 inches by 7½ inches.

142 No. 1: Sunset at Ryogoku; No. 2: Evening Bell at Ekoin Temple

143 No. 1: Returning Boats at Ichiba; No. 2: Snow at Yanagi Bridge

144 No. 1: Night Rain at Shubi no Matsu; No. 2: Clear Breeze Untsuke

145 No. 1: Harvest Moon at Benten Temple; No. 2: Descending Geese at O Funegura-no rakugan

HOKUTANI (?—): 1800-1830

(Pupil of Katsushika Hokusai, 1760-1849)

146 Ichidaiiki no Nichiren: History of the Nichiren Priests

Storm in Kanagawa Bay. This striking print depicts a junk carrying Nichiren Priests in a frightful storm at sea. The junk is half submerged in angry, foaming waves; dark thunder clouds lower in the sky, and lightning zigzags across the scene. A curious religious character, in shape something like a centipede, is visible in the water just below the prow of the junk. Full lateral plate.

A good impression. In fine condition.

Signed: Hokutani hitsu.

(See Illustration No. 146, Plate XXIV)

First Session, Wednesday Afternoon, April 5th

SADAHIDE (UTAGAWA) : 1800-1864

147 Holland Droust: Dutch Bride

No signature, but probably by Utagawa Sadahide, who drew "Iki Utshushi Ikoku Jimbutsu"—"The Kind of People in Foreign Countries Reflected."

SURIMONO

"The surimono was a type of print not sold in the market; it was made upon special order of private individuals for use as a festival greeting, an invitation, a congratulatory memorial, or an announcement. Its size was generally small, about five or six inches square; printed on very soft thick paper, it displayed the utmost complexity of the technique of color printing. The number of blocks was lavishly multiplied; the most subtle gradations of color were contrived, and the effect was heightened by every variety of gaufrage, gold, silver, and bronze powders and mother-of-pearl dust. Yet in spite of all this effort, the surimono is, in the opinion of many collectors, not as a rule very important as a work of art. In the *ordinary* surimono the medium employed has outstripped the motive expressed, and what should have been the means has become the sole end. Nevertheless they are unrivalled as specimens of workmanship and printing, and the best of them are highly treasured. Some of Koku-sai's pupils excelled their master in this form."—*A. D. Ficke.*

BUNCHO (IPPITSUSAI) : 1744-1796

(Pupil of Ishikawa Kogen)

"Buncho's sheets are perhaps the most delicate and gracious of all Japanese art and are distinguished both by exceptional sharpness and fineness of drawing and by a harmony and elegance of color grouping which can scarcely be surpassed."—*W. von Seidlitz.*

148 Butterflies and Flowers

Most artistic design and charming color.

In fine condition.

Signed: Tani Buncho.

SHUNMAN (KUBO) : 1760-1820

(Pupil of Kitao Shigemasa, 1738-1819)

"His prints have marked individuality, especially in their color schemes. Most of his later prints are surimono."—*Gookin Catalogue.*

149 Washi and Hishima: Eagle and Azaleas.

Shunman seal.

In superb condition.

SHUNMAN—*Continued*

150 Kiji and Momo: Pheasants and Peach Blossoms

Shunman seal.

In fine condition.

HOKUSAI (KATSUSHIKA): 1760-1849

151 A Long Surimono

A still-life picture representing a part of a Daimyo equipment—namely, an armor chest, on top of which is a war fan, musical instruments and No dancer's cap. A table holding an arm cushion, and a long-handled ladle used for dipping water out of a stream while on horseback, a Temple bell, a lacquer tobacco box, a zabuton or cushion, a lacquer writing box, and a sun-umbrella. Most artistic in design and rich in color, this is a rare and beautiful surimono.

A fine impression. In splendid condition.

Signed: Hokusai.

152 A Set of Three: Comparison of Great Warriors of China and Japan

The color scheme of these prints is most charming. Note the lovely greens, blues and reds.

All in wonderful condition.

Signed: Taito.

153 Oshidori and Kōsai: Mandarin Ducks and Iris

Note the delicacy and charm of color. No signature, but known to be the work of Hokusai.

In fine condition.

154 Fuji at Tagonowa

The silver water, the dark pines, the blue hills, the gold clouds encircling the snow-clad cone of Fuji combine to produce in this wonderful conception a most charming effect.

In fair condition.

Signed: Hokusai Tameichi.

155 Ushiwaka and Benki at Gojo O Hashi, or Honorable Bridge

The famous warriors are favorite characters in Japanese history. The color scheme is charming.

In fine condition.

Signed: Kasshoku Hokusai.

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MASAYOSHI (KITAO KEISAI): 1761-1824

(Pupil of Kosiusai Shigemasa)

Masayoshi frequently signed himself Keisai or Shosin.

"Especially famous is an album of sketches of flowers in bloom, without contour."—*W. von Seidlitz.*

156 Momo, Uri and Hakisubata: Peach, Chinese Lily and Hakisubata

The charm of these lovely and delicate Flower Arrangements is enhanced by the rich masses of black and the glorious red of the ground.

In fine condition.

Signed: Keisai.

TOYOKUNI (UTAGAWA): 1769-1825

157 Actor as Asahina Sahiro, a Famous Warrior

On a plunging charger. Splendid in action and color.

In perfect condition.

Seal: Temple Bell.

Signed: Toyokuni ga.

TOYOHIRO (UTAGAWA): 1773-1828

158 Ebisu San

Here represented as the Guardian of Markets holding a fish-basket and standing under an amagasa or umbrella covered with snow, with which he is protecting a beautiful lady from the storm. This lovely snow scene is charming in color.

In beautiful condition.

Signed: Toyohiro ga.

EIZAN OR YEIZAN (KIKUGAWA): 1780-1830

159 Two Full-length Female Figures Reading a Scroll

This little surimono is most graceful in design and exquisite in color.

In fine condition.

Signed: Eizan.

HOKKEI (UWOYA): 1780-1856

(Pupil of Katsushika Hokusai, 1760-1849)

"Hokkei was Hokusai's best pupil. He excelled in his Suri-monos"—*W. von Seidlitz*.

"Hokkei stands beside Gakutei as a brilliant producer of suri-mono, closely in the manner of Hokusai."—*A. D. Ficke*.

Numbers 160, 161 and 162 form a set of three—Moon, Flowers and Snow. All large lateral surimono plates, and all signed Hokkei, and all in wonderful condition. This series is certainly one of the gems of the collection.

160 A Ferry-boat Carrying Passengers being Poled across
a Lagoon by Moonlight

The lovely graded blue water shimmers with silver waves, and a flock of gulls ride on its rippling billows. The azure sky with a full white moon forms a charming background to the long stretch of dark shore bordered here and there by touches of green. The rich colors of the passengers' kimonos contrast delightfully with the yellow boat. You can almost hear the woman say as her child points to the lovely moon: "Ma' ii tsuki des koto."

In superb condition.

Seal: Awoka.

Signed: Hokkei.

(See Illustration No. 160, Plate XXV)

161 Hanami: Flower-viewing at Tatsutagawa

A beautiful deep-blue stream in silver ripples winds through green valleys and gray hills overshadowed by golden clouds. To the right a brilliant red Torii stands at the entrance to a Temple Cave. The stream is here spanned by a narrow bridge, over which a woman carrying a baby and a man with a toy fox in his hand are crossing. On the opposite bank two Samurai are pointing to maples in their autumnal beauty, whose branches arch the stream. One can almost hear the two-sworded men exclaim, "Rippa de goyaimasu," as they draw their breath in between their teeth.

In superb condition.

Signed: Hokkei.

HOKKEI—*Continued*

162 A Winter Scene

The dark green branches of a trailing matsu no ki partly hidden by the falling snow stretch over a low trellis in front of a tea house. Guests under snow-laden umbrellas are being humbly welcomed by mine host and two kozukai, or maids. The open shoji allows us a glimpse of a charming Japanese interior where two men can be seen warming their hands over a hibachi while drinking sake. The rosy mist and silver flakes of falling snow add to the beauty of this lovely winter scene.

In beautiful condition.

Signed: Hokkei.

163 Riogo: The Dragon's Palace

A beautiful pink fish with shimmering scales bearing a maiden on his back is swimming through the blue and silver waters. The Dragon King in gorgeous and elaborate robes, with his royal Dragon Crown upon his head, stands in ceremonial attitude while an attendant in court attire, whose flowing locks are crowned with a fish, waves a banner over his royal head. Large lateral surimono.

In beautiful condition.

Signed: Hokkei.

(See Illustration No. 163, Plate XXV)

164 A Tengu, or Long-nosed Goblin

Holding a spear, looking at a cock and hen. This magnificent surimono is the acme of Japanese color printing. The wonderful blue of the ground—the gorgeous gold background, the snow-white fowls with flaming combs, the red, blue and white kimono of the Tengu with its rich masses of black, combine to produce a most wonderfully beautiful effect. It is undoubtedly one of the gems of the collection.

In superb condition.

Seal: Hokkei.

Signed: Hokkei.

165 Cock and Temple Drum

A lovely snowy-white cock with fluffy plumage stands on an elaborately decorated red and silver Temple drum against a background of gold and shaded green leaves. This beautiful surimono is most artistic in design and harmonious in color.

In fine condition.

Seal: Aioka Hokkei.

Signed: Hokkei.



No. 160



No. 163

First Session, Wednesday Afternoon, April 5th

HOKKEI—*Continued*

166 Kuge, or Nobleman, and a Lady in a Boat Being Polled
Across a Mountain Lake

The delicate colors of the kimonos, the silvery blue of the water and the snow-covered hills contrast most strikingly with the rich black of the background. A most lovely surimono.

In superb condition.

Signed: Hokkei.

167 A Brilliantly Lacquered Bookcase, Holding a Flower
Vase, Ornaments, Books and Scrolls

Standing against a yellow background. The open Makimono at its base shows a picture of a nobleman and lady.

In superb condition.

Signed: Hokkei.

168 Takaramono no Fune

A gorgeous treasure-ship with a wondrous dragon prow is being polled through the deep blue waters of a stream which flows by golden shores. In the background an arched bridge spans the river and oshidori ride on the silver crest of the ripples. No signature, but known to be the work of Hokkei.

In beautiful condition.

169 Picking Plum Branches: Chinese Custom

Two men, one on a gaily caparisoned horse breaking branches from a blossoming plum tree. Artistic in design and charming in color.

In perfect condition.

Signed: Hokkei.

170 Temple Treasures at Nyenomiya

Gorgeous colors against a delicate background.

In beautiful condition.

Signed: Hokkei.

171 Ryogu Otohime, the Chinese Heroine of the Enchanted
Ocean Palace

She is represented clad in a gorgeous robe, seated on a stool near a table playing the biwa, while incense burns on a stand in front of her. This surimono is most artistic in design and gorgeous in color.

In beautiful condition.

Signed: Hokkei ga.

First Session, Wednesday Afternoon, April 5th

GAKUTEI (YASHIMA): 1780-1840

(Pupil of Katsushika Hokusai, 1760-1849)

"Gakutei . . . produced perhaps the finest surimono of any that we know."—*A. D. Ficke.*

172 A Chinese Beauty

Kneeling while she winds silk off a reel on the floor in front of her. Her gorgeously patterned robe and the brilliant reds contrast strikingly with the rich gold background. One of a series of five.

In superb condition.

Signed: Gakutei Sadaoka hitsu.

173 A Chinese Beauty

Standing with a fan in her hand looking at an open box beside her. Her gorgeously patterned robes and the brilliant reds contrast strikingly with the rich gold background. One of a series of five.

In superb condition.

Signed: Gakutei Sadaoka hitsu.

KUNISADA (UTAGAWA): 1785-1864

174 Actor as Kagehio, a Famous Warrior

Grasping his spear, ready for action. The rich masses of black contrast strikingly with the silvery gray armor. A magnificent surimono.

In splendid condition.

Signed: Gototei Kunisada ga.

175 Actor as Yoshitsune (beloved in Japanese history)

His magnificent rich green robe elaborately patterned in silver contrasts charmingly with the quiet tones of the background.

In splendid condition.

Signed: Gototei Kunisada ga.

First Session, Wednesday Afternoon, April 5th

HOKUSAI (KATSUSHIKA): 1760-1849

(Pupil of Katsukawa Shunshō, 1726-1782)

"Among all the artists of Japan none is more widely known than Hokusai. His renown is world wide, and his place among the immortals universally conceded."—*Gookin Catalogue*.

"Hokusai creates designs whose stark brilliance and originality of composition is unsurpassed."—*A. D. Ficke*.

SHIKA-SHA-SHIN-KYO: "THE IMAGERY OF THE POETS"

Three out of the Set of Ten.

"Hokusai's other great work was a series of ten upright prints of very large size, 'The Imagery of the Poets.' It returns in feeling though not in technique, to the style of the classic masters, and remains, because of its high seriousness of mood and its sweeping magnificence of composition, at the very top of all Hokusai's work."—*A. D. Ficke*.

176 Abe no Nakamaro

Seated on the balcony of a palace in China under a tall pine tree, looking at the moon. He was sent to China from Japan when quite a youth to discover the secrets of the Chinese calendar, and was received graciously by the Emperor, who feasted him and made him drunk, and then retired, giving orders that he was to be kept a prisoner and starved to death. In his agony he bit his thumb, making his finger bleed, and then wrote on his sleeve a poem to this intent:

"When I look abroad,
O'er the wide-stretched plain of heaven,
Is the moon the same
That on Mount Mikasa rose
In the land of Kasuga?"

A wonderful impression. Note the grain of the wood. Colors as when printed.

Size, 20 inches by 9 inches (about).

Publisher's seal: Yamamori.

Certificate stamp: Kiwami.

Signed: Zen Hokusai Tameichi hitsu.

(See Illustration No. 176, Plate XXVI)

PLATE XXVI



No. 176



No. 177

First Session, Wednesday Afternoon, April 5th

HOKUSAI—Continued

177 Ariwara no Narihira

This poet's name is used in the title of this moonlit scene, where, under a tall pine, a woman and child beat cloth beside a sheet of water, with wild geese wading and others flying across the moon to their accustomed haunt. The quiet blue sky, full of atmosphere, and the soft tenderness of the scene, recall rather than illustrate Narihira's poem voicing the quiet longing of the stay-at-home wife for her husband's return.

A fine impression. In good condition.

Size, 20 inches by 9 inches (about).

Publisher: Yamamori.

Signed: Zen Hokusai Tameichi hitsu.

(See Illustration No. 177, Plate XXVI)

178 Shonenko

The title is the name of a Chinese poem on the pleasures of traveling. A noble rider on a white steed is urging his horse into a faster gait on a road winding round a lake where a fisherman is angling; his courier is riding a little way in front. The chief horseman seems to be attracted by the graceful waving of willow branches blown by the wind.

A fine impression. In good condition.

Size, 20 inches by 9 inches (about).

Publisher: Yamamori. Certificate stamp: Kiwami.

Signed: Zen Hokusai Tameichi hitsu.

HOKUSAI'S THIRTY-SIX VIEWS OF FUJIYAMA

Entitled Fugaku San-ju-Rokkei. All signed: Zen Hokusai Tameichi hitsu, drawn by Hokusai, formerly Tameichi. Twenty-six plates out of the set of thirty-six and with the ten supplementary views making forty-six in all. The order given corresponds with that of De Goncourt in his work on "Hokusai." Full lateral plates.

179 Ono Shinden, Province of Sunshu (Suruga)

Fuji rising out of mists hanging over water partly hidden by reeds towards which cranes are flying; in the foreground coolies leading oxen laden with reeds for basket making. No. 2.

A good impression. In fine condition.

PLATE XXVII



No. 184



No. 185



No. 187



No. 191

First Session, Wednesday Afternoon, April 5th

HOKUSAI—*Continued*

180 Fujimi hara, Province of Owari

Fuji framed in the circle of a large tub, inside which a workman is calking the seams.

A fine impression. In splendid condition.

Stamped with the Hayashi Seal: No. 3.

181 Koishikawa Yuki no ashita

A snowy morning at Ko-ishikawa, Yedo. A woman in a tea house pointing out Fuji to visitors, the landscape covered with snow. No. 5.

A fine impression. In beautiful condition.

182 Todo no ura

Two Torii standing in water where men and women are gathering shell-fish. Fuji seen under one of the Torii at a great distance. No. 6.

A fine impression. In fine condition.

183 Minobu-gawa

Fuji seen from the banks of the Minobu river through high peaks of rock. On the river bank coolies and horses going one way, and others carrying a kaga passing in the opposite direction.

A beautiful impression. In magnificent condition.

Stamped with the Hayashi seal: No. 7.

184 Sen pu Kai Sei

A beautiful day and south wind on the slopes of Fuji, the lower part covered with trees, the upper part red, and the summit and crevices filled with snow; great masses of straight white clouds in the sky. Colors as when printed; undoubtedly one of the gems of the collection. No. 8.

A magnificent impression. In superb condition.

(See Illustration No. 184, Plate XXVII)

185 Yama shita Shiro ame

Lightning at the base of the mountain. Daybreak is illumining the snow-clad mountain's peak, the lower part being in darkness save for the flash; the clouds are curling white clusters. Colors as when printed. A rare and interesting print. No. 9.

A fine impression. In fine condition.

(See Illustration No. 185, Plate XXVII)

First Session, Wednesday Afternoon, April 5th

HOKUSAI—Continued

186 Ushibori in the Province of Hitati

Fuji seen across a misty bed of water reeds to the right, and a great junk moored in the foreground, partly hidden in a blue overhanging cloud. No. 12.

A splendid impression. In beautiful condition.

187 Suwa Lake in the Province of Shinano

With the shades of evening falling. In the foreground a thatched cottage under two tall pines leaning to right and left. A most artistic print, charming in design and coloring. No. 13.

A splendid impression. In fine condition.

(See Illustration, No. 187, Plate XXVIII)

188 Totomi Sanchu

Fuji from the Totomi Mountains, seen through the trestle supporting a great log on which sawyers are at work, while another is sharpening the teeth of his saw. Very unusual coloring. No. 14.

A fine impression. In magnificent condition.

189 Onden mizu Kuruma

Fuji from the Onden water wheel. In the foreground a woman is washing vegetables in a basket, another carries a tub, and a child has a tortoise tied by a string to put into the water chute which turns the great wheel. No. 15.

A splendid impression. In magnificent condition.

190 Mishima

View from the pass of Mishima in the Province of Kahi, the mountain wreathed with curling cloud like a dragon with long tail. In the foreground a great tree which three men are trying to measure with arms extended. No. 18.

A splendid impression. In fine condition.

HOKUSAI—*Continued*

191 Tokaido Hodogaya

Fuji seen from Hodogaya, one of the stations of the Tokaido, through a row of pines that line the road. In the foreground a man leading a laden horse and coolies with a Kago. A most artistic design, charming in color. No. 21.

A magnificent impression. In superb condition.

(See Illustration No. 191, Plate XXVIII)

192 Tokaido Yoshida

A tea house at Yoshida, on the Tokaido, where one of the waitresses points the mountain out to two ladies on the balcony. In the left foreground one of the coolies, who has carried them in a Kago, beats his sandal with a mallet to soften it. No. 22.

A beautiful impression. In faultless condition.

193 Tokaido Tago no ura riaku dzu

The seashore at Tago near Yejiri, one of the stations of the Tokaido. Fuji all blue, flecked with white, rising behind green hills at the back of a village, and a big junk being propelled by oars in the foreground. No. 24.

A splendid impression. In fine condition.

194 Enoshima

A cluster of houses surrounded by green woods with the pagoda of the shrine of Benten rising above the foliage, and people winding their way up to the shrine, Fuji in the distance to the right. Colors as when printed. No. 25.

A splendid impression. In fine condition.

195 Mannenbashi Fukugawa

Fuji seen through the piers of the Mannen bridge which spans the Fuku river like the segment of a circle. No. 31.

A good impression. In fine condition.

First Session, Wednesday Afternoon, April 5th

HOKUSAI—Continued

196 Go-hyaku Rakan-ji Sazaido

Fuji from the pagoda of the Five Hundred Rakan at Yedo. Men and women leaning on a balustrade watching the bright sunlight on the snowy peak, seen behind a grassy bank across a lake. No. 32.

A splendid impression. In flawless condition.

197 Aoyama Matsu

Fuji seen across the pines of Aoyama. A party is picnicking on the hillside and admiring the peerless mountain as seen across a celebrated old pine, supported on trestles, growing below. No. 33.

A splendid impression. In magnificent condition.

198 Shimo Meguro

A little village in the hills near Yedo from whence the horn of Fuji is just visible in the dip of the ground. A man with a mattock is climbing some steps up the hillside to the left. Stamped with the Haiyashi seal. No. 35.

A fine impression. In superb condition.

199 Senju

A suburb of Yedo, where two men are fishing by a weir, and another, leading a hobbled horse to be shod, is staying to look at the evening sun on Fuji. Most unusual coloring. No. 36.

A splendid impression. In magnificent condition.

200 Musashi Tamagawa

The Tama river in the Province of Musashi; a boat laden with faggots crossing the stream, and a horse carrying faggots on the bank; Fuji, with dark blue sides and white crest, appearing out of a great bank of mist. No. 39.

A splendid impression. In beautiful condition.

201 Yedo Nihonbashi

View from the Nihon Bridge up a canal lined by warehouses, with Fuji peeping above the buildings on the left, and the towers of Uyeno Temple above the trees. No. 41.

A splendid impression. In fine condition.

HOKUSAI—*Continued*

202 Yeto Suruga cho Mitsui Mise

The shore of Mitsui, a celebrated emporium, Suruga Street, Yedo, with the mountain rising between the two roofs, on one of which men are at work repairing the tiles; kites flying in the sky. No. 42.

A fine impression. In splendid condition.

203 Suruga dai

A picturesque hill in the center of Yedo, from whence Fuji is seen above the house-tops. In the foreground coolies carrying loads and a man with two baskets balanced from a pole on his shoulders. No. 43.

A fine impression. In beautiful condition.

204 Toto Asakusa Hongwan-ji

Fuji from the Buddhist temple of the Monto sect, Hongwan-ji at Asakusa, Yedo, with tilers repairing the roof of one of the towers, the scaffolding of a fire station rising in the town, and a kite flying. No. 44.

A splendid impression. In fine condition.

HOKUSAI'S "SERIES OF WATERFALLS"

Shokoku Takimeguri—"Traveling Around the Waterfall Country." The order corresponds with that of De Goncourt. All signed: Zen Hokusai Tameichi hitsu—"Drawn by Hokusai, formerly Tameichi." Five views out of the set of eight. Full vertical plates.

205 "Kirifuri no taki—"The Kirifuri Fall" (or Falling Mist)

In the Kurokami Mountain, Province of Shimotsuke; a true cascade of many broken streams, the men at the base looking up at it, and two others on cliffs to the right. No. 1.

A splendid impression. In magnificent condition.

Publisher: Ejudo.

First Session, Wednesday Afternoon, April 5th

HOKUSAI—Continued



206 Ono no taki—"The Ono Fall" on the Kiso Kaido

A broad, perpendicular fall into a stream, crossed by a wooden bridge on which visitors and coolies are standing admiring the scene; on the roof of the house to the left stones are placed to protect it from the high winds which haunt this place. No. 2.

A fine impression. In beautiful condition.

Publisher: Ejudo.

PLATE XXIX



First Session, Wednesday Afternoon, April 5th

HOKUSAI—Continued

207 Kiso, Amida no taki—"The Amida (Buddha) Fall in the Province of Kiso"

A fall flowing from a round break in the rocks, said to resemble the head of Amida; on a boulder to the left, three men are preparing a picnic. No. 5.

A fine impression. In splendid condition.

208 Aoiga oka no taki—"The Aoiga Fall," Province of Yedo

The fall is from a lake dotted with lotus leaves, over a stone wall into a broad stream; in the foreground two coolies are resting, one wiping the perspiration from his head; others are ascending a hill to a house on the left. No. 6.

A fine impression. In beautiful condition.

(See Illustration No. 208, Plate XXIX)

209 Soshu Oyama, Roben no taki—"Roben Fall" (after the name of the founder of the Temple Todaiji), Oyama, Province of Soshu

A curving stream of water pouring into a pool where several men are bathing, with guests' houses on either side. No. 7.

A magnificent impression. In splendid condition.

Publisher: Ejudo.

HOKUSAI'S SERIES OF THE HUNDRED POETS

Entitled Hiakunin isshu Ubagawa Yetoki—"The Hundred Poems explained by the Nurse." All signed: Zen Hokusai Tameichi hitsu. The order given is that of De Goncourt. Twelve views out of the set of twenty-seven known sheets. Full lateral plates.

210 Poem by Ten-Chi Tenno (A.D. 662-671)

Scene of an autumn rice-field with laborers carrying the sheaves, making their garments wet with their exertions to secure the crop. No. 1.

A fine impression. In beautiful condition.

Publisher: Ejudo.

"Coarse the rush-mat roof,
Sheltering the harvest hut
Of the autumn rice-fields;
And my sheaves are growing wet
With the moisture dripping through."

HOKUSAI—*Continued*

211 Poem by Kaki no Moto Hito Maru

Men dragging nets up a mountain stream like a mountain pheasant's tail in the early morning. In the right-hand corner, a fire of logs has been kindled to cook a meal. No. 3.

A fine impression. In faultless condition.

Publisher: Ejudo.

"Ah! the foot-drawn trail
Of the mountain pheasant's tail,
Drooped like down-curved branch;
Through this long, long dragging night,
Must I keep my couch alone?"

212 Poem by Abe no Nakamaro

Sent to China to discover the secrets of the Chinese calendar, he was feasted by the Emperor and then left to starve. From the top of a hill he looks sorrowfully at the moon and wonders if it is the same which beamed on him in his native land of Kasuga. He is standing on a hill surrounded by Chinese officials who treat him with deference while carrying out the Imperial decree. No. 7.

A fine impression. In perfect condition.

Publisher: Ejudo.

"When I look abroad
O'er the wide-stretched "Plain of Heaven,"
Is the moon the same
That on Mount Mikasa rose,
In the land of Kasuga?"

213 Poem by Ono No Komachi

A group of peasants outside a house engaged in the ordinary drudgery of life, past the bloom of youth, with little to look forward to, and eyes fixed only on trivial things. An old man sweeping in the foreground, and one following a horse across a ford. No. 9.

A fine impression. In superb condition.

Publisher: Ejudo.

"Color of the flower
Has already passed away,
While on trivial things
Vainly I have set my gaze,
In my journey through the world."

HOKUSAI—*Continued*

214 Poem by Kan Ke (Sugawara no Michizane)

During the period of his exile he visited a temple on Mount Tamuke during the autumn; feeling himself poor, he had no presents to offer but the brocades of rich maple leaves blown down by the winds. The bullock cart, with the bullock lying down, and his attendants, are awaiting his return from the temple. No. 24.

A splendid impression. In beautiful condition.

Publisher: Ejudo.

“At the present time,
Since no offering I could bring,
Lo, Mount Tamuke!
Here are brocades of red leaves
At the pleasure of the god.”

215 Poem by Teishin Ko (Fujiwara no Tadahira)

Scene at Ogura Yama where the Prince Kane-Akira-Shinno took up his abode, and is being received by the monks of the temple. The courtly poet, referring to the visit, makes the maples, if they have any mind, longingly await another such visitor. No. 26.

A good impression. In fine condition.

Publisher: Ejudo.

“If the maple leaves
On the ridge of Ogura
Have the gift of mind,
They will longingly await
One more august pilgrimage.”

216 Poem by Minamoto No Muneyuki

A winter scene, men outside a hut covered with snow warming their hands by a log fire; the poet's thought is that winter loneliness grows deeper when friends are gone, and leaves and grass are withered. No. 28.

A fine impression. In superb condition.

Publisher: Ejudo.

“Winter loneliness
In a mountain hamlet grows
Only deeper, when
Guests are gone, and leaves and grass
Withered are,—so runs my thought.”



No. 217



No. 224

HOKUSAI—Continued

217 Poem by Harumichi No Tsuraki

Scene of two sawyers at work cutting a huge log, very similar to those in the thirty-six views of Fuji, and a woman and child crossing a stream tinted by autumn maple leaves, which a man is dragging out. No. 32.

A fine impression. In splendid condition.

Publisher: Ejudo.

(See Illustration No. 217, Plate XXX)

"In a mountain stream,
Built by the busy wind,
Is a wattled barrier drawn—
Yet it is but maple leaves
Powerless to flow away."

218 Poem by Kiyowara No Fukayabu

The prow of a great pleasure boat lit by lanterns, and two other boats on a stream, on a mid-summer night, when the night merges into dawn without any moon. No. 36.

A beautiful impression. In flawless condition.

Publisher: Ejudo.

"In the summer night,
While the evening still seems here,
Lo! the dawn has come.
In what region of the clouds
Has the wandering moon found place?"

219 Poem by Sanji Hitoshi

A Daimyo accompanied by his sword bearer and a retainer, passing into the vapors of the dying day lying over a plain of young bamboo, mused as to his hard lot in losing his love. No. 39.

A fine impression. In splendid condition.

Publisher: Ejudo.

"Bamboo—growing plain,
With a small field bearing reeds!
Though I bear my lot,
Why is it too much to bear?—
Why do I still love her so?"

220 Poem by Onakatomi Yoshinobu

He is seated on a hill overlooking a misty plain thinking of his love, which burns like the warders' fires at the Imperial gateway close by, around which six men are amusing themselves. No. 49.

A fine impression. In beautiful condition.

Publisher: Ejudo.

"Like the warders' fires
At the Imperial gateway kept,—
Burning through the night,
Through the day in ashes dulled,—
Is the love that fills my thoughts."

HOKUSAI—*Continued*

221 Poem by Fujiwara Michinobu

A great flat plain with winding roads seen from a hillside, the trees on the horizon silhouetted against the early morning light. The coolies have risen to commence their toil, and already are rushing along carrying their heavy loads, with the feeling, that though night will come again to give them rest, yet they hate the morning's light. No. 52.

A superb impression. In faultless condition.

Publisher: Ejudo.

“Though I know full well
That the night will come again,
E'en when day has dawned;—
Yet, in truth, I hate the sight
Of the morning's coming light.”

HOKUSAI'S SETTSU GEKKA (SNOW, MOON AND
FLOWERS)

(One sheet out of a set of three)

222 Moon on the Yodo River

With Yodo Castle and its celebrated water-wheel on the right bank, and on the left coolies are towing laden boats upstream. Full lateral plate.

A fine impression. In splendid condition.

Signed: Zen Hokusai.

HOKUSAI'S SERIES OF FAMOUS BRIDGES

Entitled Shokoku Meikio Kiran—“Views of the Bridges of Various Provinces.” All signed: Zen Hokusai Tameichi hitsu.—Drawn by Hokusai, formerly Tameichi. The order given corresponds with that of De Goncourt. Seven sheets out of the *set of eleven*. Full lateral plates.

223 Kozuke, Sano, Funa bashi Fuyu—“The Bridge of Boats
at Sano, Province of Kozuke”

Snow scene, the bridge thrown into a sharp curve by the swift-flowing current; a tall bare stem pine tree by the bridge, house in the foreground. No. 2.

A fine impression. In superb condition.

Publisher: Ejudo.

First Session, Wednesday Afternoon, April 5th

HOKUSAI—Continued

224 Suwo, Kintai bashi—"Kintai Bridge, Province of Suwo"

A bridge of five curved spans of wood on four stone piers, and wooden trestles on the land. Rain scene, with high mountains in the background. No. 5.

A beautiful impression. In faultless condition.

(See Illustration No. 224, Plate XXX)

225 Tokaido, Okazaki, Yahagi no hashi—"The Yahagi Bridge of Okazaki, on the Tokaido"

A high curving wooden bridge over an almost dried up river bed, where archers are practising at targets; built high because of the freshets and snow of springtime. No. 6.

A fine impression. In beautiful condition.

Publisher: Ejudo.

226 Kameido Tenjin Taiko bashi—"The Drum Bridge at the the Temple of Tenjin, Kameido," Yedo.

A semi-circular wooden structure beside a trellis of pine trees. No. 7.

A fine impression. In faultless condition.

Publisher: Ejudo.

227 Settsu, Temma bashi—"Temma Bridge (at Ōsaka), Province of Settsu."

Evening scene, on the occasion of the Festival of Lanterns. No. 9.

A fine impression. In beautiful condition.

Publisher: Ejudo.

228 Echizen, Fukiu bashi—"Fukiu Bridge, Province of Echizen."

A bridge separating two districts in the same province, built partly of wood and partly of stone by the respective daimyo one of whom was rich and the other poor. No. 10.

Stamped with the Hayashi seal.

A superb impression. In flawless condition.

229 Mikawa, Yatsubashi—"The Bridge of Eight Parts in the Province of Mikawa."

A series of zigzag platforms and one angular sloping bridge, built out over a marsh where irises are blooming. No. 11.

A fine impression. In superb condition.

Publisher: Ejudo.

SECOND SESSION

WEDNESDAY EVENING, APRIL 5, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.00 O'CLOCK

HOKUSAI'S KWA CHO: BIRD AND FLOWER SERIES

Prints of this series are very rare. Two sheets out of a set of ten.

230 Hototogisu and Satsuki.

Cuckoo flying above red and white azaleas against a blue sky with white clouds. A charming design and lovely colors. Half plate, vertical.

A fine impression. In beautiful condition.

Seal: Kuami and Monju crest.

Signed: Zen Hokusai Tameichi hitsu.

(See Illustration No. 230, Plate XXXI)

231 Kocho and Bara.

A yellow bird poised on the branch of a rose-bush, with pink and white splashed with pink flowers, against a blue sky with white clouds. Artistic design and charming colors. Half plate, vertical.

A fine impression. Colors as when printed.

Signed: Zen Hokusai Tameichi hitsu.

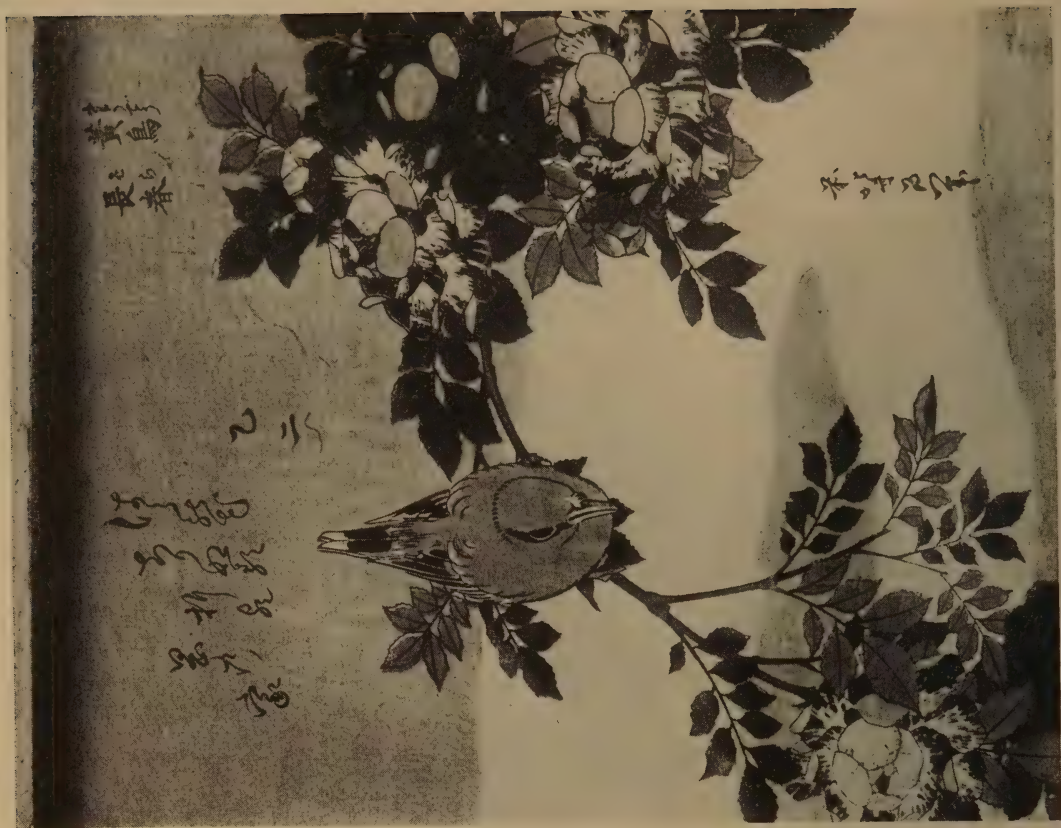
(See Illustration No. 231, Plate XXXI)

HOKUSAI'S STATIONS OF THE TOKAIDO

Entitled Tokaido Goju San Tsugi. Half plates, vertical. Complete in fifty-six views. Only the last sheet, No. 56, is signed "Hokusai ga." Seal: Yamabayashi. The Master here gives us most interesting and charming glimpses of the life of Old Japan. A very rare and unique series.

232 (A) Nihon Bashi; (B) Shinagawa; (C) Kawasaki; (D) Kanagawa.

Good impressions. In good condition.



Second Session, Wednesday Evening, April 5th

HOKUSAI—*Continued*

- 233 (A) Hodogaya; (B) Totsuka; (C) Fujisawa; (D) Hirat-Suka.

Good impressions. In good condition.

- 234 (A) Oiso; (B) Odawara; (C) Hakone; (D) Mishima.

Good impressions. In good condition.

- 235 (A) Numadzu; (B) Hara; (C) Yoshiwara; (D) Kambara.

Good impressions. In good condition.

- 236 (A) Yui; (B) Okitsu; (C) Ejiri; (D) Fuchu.

Good impressions. In good condition.

- 237 (A) Mariko; (B) Okabe; (C) Fujieda; (D) Shimada.

Good impressions. In good condition.

- 238 (A) Kanaya; (B) Nissaka; (C) Kakegawa; (D) Fukoroi.

Good impressions. In good condition.

- 239 (A) Mitsu Ki; (B) Hamamatsu; (C) Maizaka; (D) Arai.

Good impressions. In good condition.

- 240 (A) Shirakai; (B) Futa Gawa; (C) Yoshida; (D) Goyu.

Good impressions. In good condition.

- 241 (A) Akasaka; (B) Fuji Kawa; (C) Okazaki (Birthplace of the First Shogun); (D) Chiryu.

Good impressions. In good condition.

- 242 (A) Narami; (B) Miya; (C) Kuwana; (D) Yokkaichi.

Good impressions. In good condition.

- 243 (A) Ishiyakushi; (B) Shono; (C) Kameyama; (D) Seki.

Good impressions. In good condition.

Second Session, Wednesday Evening, April 5th

HOKUSAI—Continued

- 244 (A) Saka-no-shita; (B) Tsuchi Yama; (C) Mizu Kuchi;
(D) Ishibe.

Good impressions. In good condition.

- 245 (A) Kusatsu; (B) Otsu; (C) Kyoto.

O Uchiyama, Palace of Kyoto.

Good impressions. In good condition.

Seal: Yamabayashi.

Signed: Hokusai ga.

HOKUSAI'S CHIUSHINGURA

A drama of the Forty-seven Ronins, or Shi-jū-shichi Shi as they are known in Japan. A Japanese nobleman having been insulted by an enemy committed hara-kiri, and his faithful followers, after many feigned debaucheries to deceive their master's enemy, successfully attacked his castle and cutting off his head bore it in triumph to their Daimyō's grave, where they in turn committed hara-kiri. For this act the Forty-seven Ronins have been celebrated in Japanese art and honored and revered in song and history, and the memorial fire of incense which was lighted on their graves in the Buddhist Temple of Sengakuji, Tokyō, has never been allowed to burn out.

246 The Forty-seven Ronins.

This edition of Hokusai's Chiushingura is a very rare and early work; the designs are beautiful and interesting and the colors rich, although the paper is mellowed in tone. Eleven full lateral plates. Kiwami Kanekin and other seals, no signature, but acknowledged by all experts to be the work of the great Master Hokusai.

Good impressions. In fair condition.

HOKUSAI'S SERIES OF MU TAMA GAWA

The six rivers of the same name in various provinces famed in Japanese poetry and art. This series is charming in design and delicate in color.

247 Tama River Series.

(A) Settsu Koromo Uchi: Cloth pounding; two women folding and fulling linen.

(B) Omi, Noji: Noted for the bush clover, two women and a man gathering blossoms on the river bank. Half plates, vertical. Both sheets bear the publisher's seal, Hayashi, and both are signed Hokusai ga.

Good impressions. Colors as when printed.

HOKUSAI—Continued

248 Tama River Series.

(A) Yamashiro, Ide. The yellow rose grows profusely on the banks of the Ide River.

(B) Musachi, Chofu. Two women and a man are washing and pounding cloth. Half plates, vertical. Both sheets bear publisher's seal, Hayashi, and both are signed Hokusai ga.

Good impressions. Colors as when printed.

249 Tama River Series.

(A) Kii, Koya. This Tama River has its source in the Shokoku Mountains, near the famous Koya San shrines. The waters were considered poisonous from the ashes of Kyubi No Kitsune, the nine-tailed fox-woman, whose tomb was not far from its banks.

(B) Michinoku, Noda. The banks of this Tama River were the favorite haunts of sanderlings; two ladies and their servant stand watching a flock of birds. Half plates, vertical. Both sheets bear publisher's seal, Hayashi, and both are signed Hokusai ga.

Good impressions. Colors as when printed.

HOKUSAI'S TAMA RIVER SERIES

Four quarter plates out of the set of six. This little series is most artistic in design and charming in color.

250 Tama River Series.

(A) Yamashiro, Ide. The yellow rose grows profusely on the banks of this Tama River.

(B) Tama River near Yedo. Two ladies and a man resting on its banks. Quarter plates, lateral.

Fine impressions. In beautiful condition.

Both sheets signed: Hokusai ga.

251 Tama River Series

(A) Kii, Koya. The waters of this Tama River were contaminated by its proximity to the tomb of Kyubi no Kitsune, the nine-tailed fox-woman. (B) Michinoku, Noda. Flocks of sanderlings haunted the shores of this river. Quarter plates, lateral.

Fine impressions. In beautiful condition.

Both sheets signed: Hokusai ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE (ICHIRYUSAI): 1797-1858

(Pupil of Magawa Toyohiro, 1773-1828)

"Hiroshige was an arch-impressionist. In special atmospheric effects, such as moonlight, snow, mist and rain he achieved variety of effects such as neither Greek nor modern European Art had ever known. As a painter of night he is without a rival save Whistler. As is well known Whistler built his nocturnal impressions upon Hiroshige's suggestion"—*E. F. Fenollosa*.

HIROSHIGE'S PANEL SERIES: TOTO MEISHO
(VIEWS OF YEDO)

Seven vertical plates, 5 inches by 14½ inches, printed two on a block.

252 Autumn Moon at Umonzaka in Shinyoshibara

In the foreground coolies carrying a kago, or sedan-chair. Near-by a willow tree and thatch-roofed cottage and a village beyond. A flock of wild geese fly across the face of a full autumn moon. A most artistic and lovely print. Note the Hayashi seal.

A fine impression. In beautiful state.

Publisher: Shogendo.

Signed: Hiroshige ga.

(See Illustration No. 252, Plate XXXII)

253 Moonlight on Tsukuda Island

A wooded island surrounded by deep blue water, large junks moored in the foreground and a flock of wild geese flying inland. A silver moon sheds a soft light over this quiet evening scene.

A fine impression. In superb condition.

Publisher: Shogendo.

Signed: Hiroshige ga.

Seal: Ichiryusai.

(See Illustration No. 253, Plate XXXII)

254 Matsuchi Yama in Snow

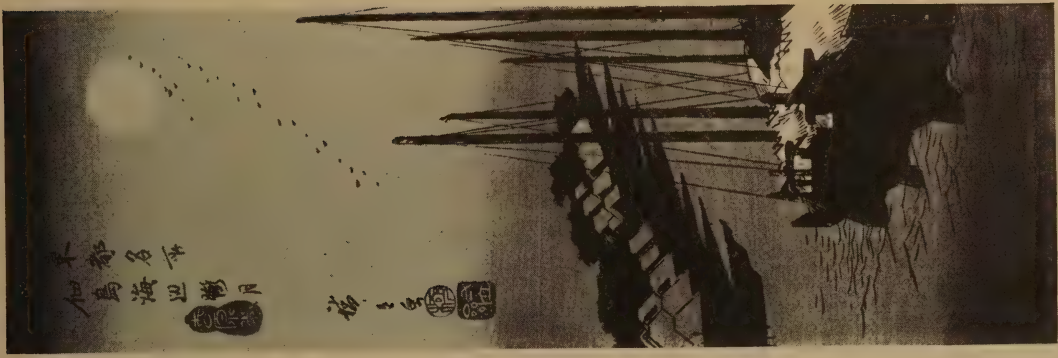
A lovely view of a Japanese village on a river spanned by a bridge, and junks moored near the banks. Ichiryusai in seal. Stamped with the Hayashi seal.

A fine impression. In fine condition.

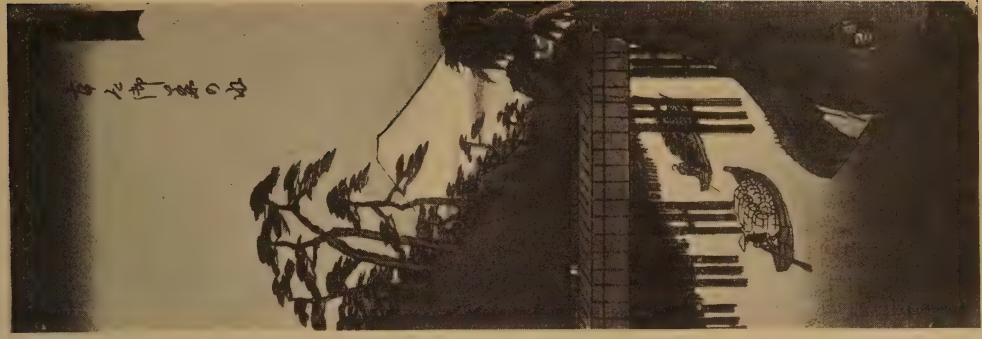
Signed: Hiroshige ga.



No. 252



No. 253



No. 261

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

255 Ume Yashiki: Plum Blossoms

Red and white against a green and white background. A beautiful spring color scheme. Ichiryusai in seal.

A fine impression. Colors as when printed.

Signed: Hiroshige ga.

256 Zojoji Temple at Ahabane

Coolies carrying kago, or sedan-chairs, in the foreground, and a man on horseback crossing a bridge. On the crest of a hill a red pagoda rises out of dark-green foliage, with blossoming plum trees on the slopes.

A good impression. In fine condition.

Signed: Hiroshige ga.

257 Asakusa Temple in a Rainstorm

Red temples with blue roofs rise out of a cryptomeria forest. A river in the foreground with junks moored near the bank.

A good impression. In beautiful state.

Publisher: Fujioka.

Signed: Hiroshige ga.

258 Mioken Shrine at Yanagishita

In the foreground a deep blue river spanned by a brown bridge and a temple on a hillside on the outskirts of a forest. The yellow sky contrasts strikingly with the dark rich colors of the landscape.

A good impression. Colors as when printed.

Publisher: Shogendo.

Signed: Hiroshige ga.

HIROSHIGE'S YEDO MESHO SERIES
(VIEWS OF TOKYO)

One vertical panel, 5 inches by 14 inches.

259 Shinobazu Lake at Ueno: Snow Scene

A most artistic and lovely design. The deep blue of the water and rich red of the temples harmonize delightfully with the white snow. Note the Hayashi seal.

A fine impression. In beautiful state.

Publisher: Wakayo.

Signed: Hiroshige ga.

HIROSHIGE'S PANEL SERIES TOTO MEISHO
(VIEWS OF YEDO)

Seven vertical panels, size 4½ inches by 13½ inches—about

260 Matsushiyama on the Sumidagawa

The color scheme of this winter landscape is wonderfully charming. What could be more lovely than the azure blue water, white snow and gray sky? Ichiryusai in seal.

A fine impression. In beautiful state.

Publisher: Yamakiri.

Signed: Hiroshige hitsu.

261 Ocha no Mizu: Honorable Tea-water River

A bridge spans the river and sampans laden with koku, or sacks of rice, are being rowed up stream, and the white crest of Fuji rises beyond the green hills.

A good impression. In perfect condition.

Publisher: Kawasho.

Signed: Hiroshige ga.

(See Illustration No. 261, Plate XXXII)

262 Gotemyama-Hanami: Flower-viewing Picnic

Pine trees and cherry trees in full blossom on a green hillside overhanging the blue waters of a lake. Junks under full sail in the distance. A lovely print. Note the fine execution of the blossoms.

A fine impression. In beautiful state.

Signed: Hiroshige ga.

263 Asakusa Shrine in Snow

The red temples contrast delightfully with the snow and gray sky, producing a charming effect.

A fine impression. In splendid condition.

Publisher: Yamachi.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

264 Sumida River

Thatch-roofed cottages on the near bank, a ferry-boat crossing the river and junks under full sail in the distance, with a gray mountain rising out of white mists.

A good impression. Colors as when printed.

Publisher: Kawasho.

Signed: Hiroshige ga.

265 Shinobazu

A lovely snow scene. The red temples, blue waters, white snow and gray sky combine to produce a lovely winter landscape.

A good impression. In beautiful state.

Publisher: Kawasho.

Signed: Hiroshige ga.

266 Moonlight at Takagawa

A charming night scene on the river, with junks moored near the bank and hand carts in the foreground.

A good impression. In beautiful state.

Publisher: Yamachi.

Signed: Hiroshige ga.

267 Gotemyama Hanami: Flower-viewing

One Toto Meisho Panel, 4 inches by 14½ inches.

This lovely little print is artistic in design and charming in color.

A good impression. Colors as when printed.

Signed: Hiroshige ga.

Seal: Ichiryusai.

268 Saruhashi: Monkey Bridge in Snow

A celebrated subject, charmingly executed. Ichiryusai in seal.

A fine impression. In beautiful state.

Size, 3 inches by 13½ inches.

Signed: Hiroshige hitsu.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

269 Sakanoshita

Very pleasing in design and color. Ichiryusai in seal.

A fine impression. Colors as when printed.

Size, 3 inches by 13½ inches.

Signed: Hiroshige hitsu.

270 Panel Landscape

Ichiryusai in seal.

A good impression. Colors as when printed.

Size, 3 inches by 13½ inches—about.

Signed: Hiroshige hitsu.

271 A Rain Dance at Yui

A most original and artistic design. Crest in seal.

A good impression. In fine condition.

Size, 3 inches by 13½ inches.

Signed: Hiroshige.

272 Kikugetsu: A Priest Playing Football

Kicking a ball above a plum branch.

A good impression. In good condition.

Size, 2¾ inches by 13 inches—about.

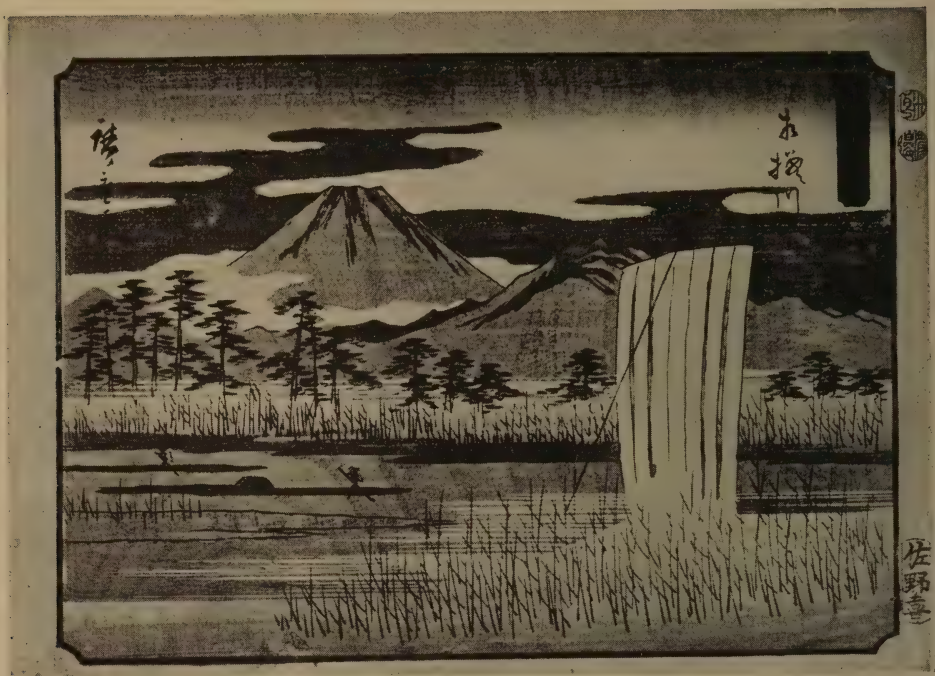
Signed: Hiroshige hitsu.

273 Koyosaruhashi

A charming little landscape of a celebrated subject. Ichiryusai in seal.

A fine impression. In perfect condition.

Signed: Hiroshige.



No. 274

HIROSHIGE'S FUJI SAN-JU ROKKEI

The impressions are so fine, the coloring so unusual and beautiful, and the cloud effects so lovely in this set of Hiroshige's thirty-six Views of Fujiyama that it may almost be called *une édition de luxe*.

274 Sagamigawa

In the foreground a junk under full sail partially hidden by reeds, two rafts being poled up stream and Fujiyama in the distance, rising out of white mists and striking red clouds. A most artistic composition. Note the grain of the wood. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige ga.

(See Illustration No. 274, Plate XXXIII)

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

275 Asukayama

Picnic parties seated under tall pines enjoying the view of cherry trees in full blossom on the slopes of Asukayama. A flock of wild geese fly over the white crest of Fuji, which rises out of the valley below. A charming landscape. Half plate, lateral.

A fine impression. In perfect condition.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

276 Kanagawa Kaiji

Furled sails of junks in the foreground. Across the blue waters of the Kanagawa bordered by green banks, Fujiyama is outlined against a purple mist. A most lovely scene. Note the grain of the wood. Half plate, lateral.

A fine impression. In splendid condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

277 Sumita-tsutsumi: Blossoming Plum Trees on the Bank
of a River

At the base of snow-capped Fuji, red temples rise out of green foliage above a village across the blue waters. Note the grain of the wood. Half plate, lateral.

A fine impression. In flawless condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

278 Tenjiuyama Kaigan

Fuji in the distance against an orange sky and a junk sailing toward a high-bluffed rocky shore. Note the grain of the wood. Half plate, lateral.

A fine impression. In perfect state.

Publisher: Sanoki.

Signed: Hiroshige ga.

279 Musashino

Tall slender reeds bent by the wind, and a flock of wild geese flying across the face of snow-capped Fuji, which rises out of white mists against a blue sky. A most artistic design. Half plate, lateral.

A fine impression. In flawless condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

280 Izu no Kaihin

A gray Fuji is seen through the arched opening of a rock on a stormy sea-coast. Half plate, lateral.

A fine impression. In perfect condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

281 Yedo-bashi and Nippon-bashi

Two bridges near Tokio. To the right a fire-ladder rises high above the roofs of a village and Fujiyama is seen in the distance, surrounded by white and purple mists. Half plate, lateral.

A fine impression. In splendid condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

282 Hichiriga-hama-Fuwa

A great swell surrounded by foam-capped waves, the waters beyond dotted with junks under full sail, a white Fuji crowning gray hills in the distance and a flock of wild geese homing. A splendid conception. Half plate, lateral.

A fine impression. In flawless condition.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

283 Kai Otsukegahara

A tall dark pine tree in the foreground, and a deep white Fuji thrown out in bold relief against a deep blue sky. Half plate, lateral.

A fine impression. In splendid condition.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

284 Nakogiriyama

Green and yellow hillocks rise precipitously in the foreground. Fuji can be seen beyond blue waters and gray hills. Note the grain of the wood. Half plate, lateral.

A fine impression. In splendid state.

Publisher: Sanoki.

Signed: Hiroshige ga.

HIROSHIGE—*Continued*

285 Yeidaihashi, Tsukuda

A river-boat sailing up stream and a fleet of large junks moored in a quiet harbor bordered by wooded shores. The sun setting behind Fuji casts a rosy light over this lovely evening scene. Half plate, lateral.

A splendid impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige ga.

286 Tanabata Matsuri

A festival scene; gaily decorated bamboo trees, placed in front of every dwelling in a village at the foot of Fujiyama. Half plate, lateral.

A fine impression. Colors as when printed.

Publisher: Sanoki.

Signed: Hiroshige ga.

287 Suwako

The castle of a Daimyō nestled in a cryptomeria forest on the shores of this mountain lake. The deep blue waters surrounded by precipitous green hills and gray mountains with a white Fuji seen through a gap. Half plate, lateral.

A splendid impression. Colors as when printed.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

288 Amori Nawate

Two tall cryptomeria trees with rich dark foliage on the edge of a paddy field with stacks of dried rice-stalks. Fuji in the distance surrounded by white mists against a shaded blue sky. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige ga.

289 Yamashita Kashi

A castle wall and a flock of ducks, on the rippling blue waters of a moat. Kites flying above the village against the rosy sky of a sun setting behind a white Fuji. Note the grain of the wood. Half plate, lateral.

A fine impression. In splendid condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

290 Fujinuma

Beyond a lagoon and green marshes a bold yellow Fuji rises out of white mists against a deep blue sky. A flock of wild geese flying inland. Half plate, lateral.

A fine impression. In splendid condition.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

291 Aoyama

A grove of pyramidal cryptomerias at the foot of gray hills, with Fuji in the background. A lovely landscape, showing European influence. Note the grain of the wood. Half plate, lateral.

A splendid impression. In magnificent condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

292 Hakone-yama-Kasui

A night scene on Hakone ridge with a white Fuji in bold relief against a dark sky. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

293 Kinashita-gawa: Tampo

A tall cryptomeria with a stork perched on a branch and another flying over green paddy fields. A dark forest beyond, behind which Fuji rises out of white mists. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige ga.

294 Kisarazu Kaijo

A large brown junk in a harbor, dotted with white sails. Beyond the gray hills a snowy Fuji is cast into bold relief by the deep rosy light of a setting sun. A beautiful evening scene. Half plate, lateral.

A splendid impression. In perfect condition.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

HIROSHIGE—*Continued*

295 Surugadai

A green walled embankment with wind-swept pines overlooking a village and a Daimyō's castle beyond. Fuji is seen through a gap in the trees. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige ga.

296 Honha no Kaijo

A little junk under full sail rounding a precipitous yellow bluff. Across the blue waters is seen melting snow on Fuji-san. Note the grain of the wood. Half plate, lateral.

A fine impression. Colors as when printed.

Publisher: Sanoki.

Signed: Hiroshige ga.

297 Suruga, Fujigawa: Sampans on Fuji River

White mists at the base of green hills, and a gray Fuji seen through a gap, with its snowy cone reddened by the reflected glow of a setting sun. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

298 Konodai: Maple-viewing on the Bank of a River

Junks under full sail and a flock of geese flying over white mists, Fuji in the distance. A charming landscape. Half plate, lateral.

A fine impression. Colors as when printed.

Publisher: Sanoki.

Signed: Hiroshige ga.

299 Sugayama—Ura-fuji

A castle of a Daimyō at the foot of a precipitous green hill and a yellow Fuji rising out of white mists over the tops of trees. Half plate, lateral.

A fine impression. In perfect condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

300 Kajika-yama Torii Zaki

A Torii in the foreground and a blossoming plum-tree on the left. A group of pilgrims gazing across the lake at Fuji partly enveloped by purple mists. Note the grain of the wood. Half plate, lateral.

A fine impression. Colors as when printed.

Publisher: Sanoki.

Signed: Hiroshige ga.

301 Satsurei

A winding mountain road overlooks a lake dotted with sails, and a yellow Fuji rises majestically behind gray hills and white mists. An azure sky streaked with white clouds forms a striking background. Note the grain of the wood-block. Half plate, lateral.

A splendid impression. In magnificent condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

302 Tanagawa

A weeping willow on the bank of a broad river skirted by a forest, at the foot of green hills. A white Fuji against a yellow and black sky rises beyond a mountain ridge of reddish brown peaks. Note the grain of the wood. Half plate, lateral.

A fine impression. Colors as when printed.

Publisher: Sanoki.

Signed: Hiroshige ga.

303 Musashino—Kaganei tsutsumi

Flowering plum trees on a river bank, and Fuji rising above a dark forest. The light of the setting sun casts a lovely glow over this charming spring scene. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

304 Oyama Raigetsui

Fuji encircled by white clouds seen through a gap of a mountain range. A red Torii stands on the brink of a precipice to the right. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige ga.

HIROSHIGE—Continued

305 Todonoura

In the foreground the tops of fishing nets on a beach. Across the blue water Fuji rises out of white mists behind green hills. The sky is tinged with a rosy glow of the setting sun and a flock of wild geese fly inland. Half plate, lateral.

A splendid impression. In perfect condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

306 Kai Inumetōge

A lovely view of Fujiyama as seen from a tea house on a river bluff across mountain ranges, dotted here and there by maple trees, in autumnal hues. An azure sky streaked with white clouds forms a striking background to this charming landscape. Half plate, lateral.

A splendid impression. In magnificent condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

307 Suido-bashi

Sampans being poled toward a bridge which spans the Suido River. Fuji seen through a gap of cryptomeria covered hills, its base encircled by white mists. Half plate, lateral.

A fine impression. In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige ga.

308 Meguro—Chiyo-gasaki

Cryptomeria and autumnal maples on a yellow ground. Across misty marshes behind a dark range of hills Fuji rises snow-white in the distance. A charming landscape. Half plate, lateral.

A fine impression. Colors as when printed.

Publisher: Sanoki.

Signed: Hiroshige. Crest in seal.

309 Ryogoku-bashi

Junks and sampans under the celebrated bridge of Ryogoku, and Fuji seen in the distance, against a rosy sky. Half plate, lateral.

A fine impression. In fair condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE'S QUARTER-PLATE GOJU SAN TSUGI

This lovely little series of the fifty-three views of the Tokaido, or celebrated highway of old Japan, complete in fifty-six sheets, is very rare on account of the most unusual coloring. The masses of black artistically distributed contrast delightfully with the blue margins and color scheme of the landscapes. In many of the views the cloud effects are an added charm.

310 Nihon Bashi; Shinagawa; Kawasaki; Kanagawa

The 1st, 2nd, 3rd and 4th stations of the Tokaido. Quarter plates, lateral.

In good condition.

Each signed: Hiroshige.

311 Hodogaya; Totsuka; Fujisawa; Hiratsuka

The 5th, 6th, 7th and 8th stations of the Tokaido. Quarter plates, lateral.

In fine condition.

Each signed: Hiroshige ga.

312 Oiso; Odawara; Hakone; Mishima

The 9th, 10th, 11th and 12th stations of the Tokaido.

In fine condition.

Each signed Hiroshige ga.

313 Numadzu; Hara; Yoshiwara; Kambara

The 13th, 14th, 15th and 16th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

314 Yui; Okitsu; Ejiri; Fuchu

The 17th, 18th, 19th and 20th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

315 Mariko; Okabe; Fujieda; Shimada

The 21st, 22nd, 23rd and 24th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

316 Kanaya; Nissaka; Kakegawa; Fukoroi

The 25th, 26th, 27th and 28th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

317 Mitsu Ki; Hamamatsu; Maizaka; Arai

The 29th, 30th, 31st and 32nd stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

318 Shirakai; Futa Gawa; Yoshida; Goyu

The 33rd, 34th, 35th and 36th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

319 Akasaka; Fuji Kawa; Okazaki; Chiryu

The 37th, 38th, 39th and 40th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

320 Narami; Miya; Kuwana; Yokkaichi

The 41st, 42nd, 43rd and 44th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

321 Tshiyakushi; Shono; Kameyama; Seki

The 45th, 46th, 47th and 48th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

322 Saka-no-shita; Tsuchi Yama; Mizu Kuchi; Tshibe

The 49th, 50th, 51st and 52nd stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

323 Kusatsu; Otsu; Kyoto, Sanjo O hashi; Palace at Kyoto

The 53rd, 54th, 55th and 56th stations of the Tokaido.

In fine condition.

Each signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE'S MINIATURE GOJU SAN TSUGI

The impressions of this exquisite miniature series of the Tokaido are so fine that they seem more like etchings than woodcuts, and the coloring is so unusual and artistic that it may well be called *une édition de luxe*. This set is undoubtedly of a very early issue. The cloud effects are particularly charming. Complete in fifty-four sheets.

324 Nihon Bashi; Shinagawa; Kawasaki; Kanagawa

The 1st, 2nd, 3rd and 4th stations of the Tokaido.

Fine impressions. In fine condition.

Each signed: Hiroshige ga.

325 Hodogaya; Totsuka; Fujisawa; Hiratsuka

The 5th, 6th, 7th and 8th stations of the Tokaido.

Fine impressions. In fine condition.

Each signed: Hiroshige ga.

326 Oiso; Odawara; Hakone; Mishima

The 9th, 10th, 11th and 12th stations of the Tokaido.

Fine impressions. In fine condition.

Each signed: Hiroshige ga.

327 Numadzu; Hara; Yoshiwara; Kambara

The 13th, 14th, 15th and 16th stations of the Tokaido.

Fine impressions. In fine condition.

Each signed: Hiroshige ga.

328 Yui; Okitsu; Ejiri; Fuchu

The 17th, 18th, 19th and 20th stations of the Tokaido.

Fine impressions. In fine condition.

Each signed: Hiroshige ga.

329 Mariko; Okabe; Fujieda; Shimada

The 21st, 22nd, 23rd and 24th stations of the Tokaido.

Fine impressions. In fine condition.

Each signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

330 Kanaya; Nissaka; Kakegawa; Fukoroi

The 25th, 26th, 27th and 28th stations of the Tokaido.

Fine impressions. In fine condition.

Each signed: Hiroshige ga.

331 Mitsu Ki; Hamamatsu; Maizaka; Arai

The 29th, 30th, 31st and 32nd stations of the Tokaido.

Fine impressions. In beautiful state.

Each signed: Hiroshige ga.

332 Shirakai; Futa Gawa; Yoshida; Goyu

The 33rd, 34th, 35th and 36th stations of the Tokaido.

Fine impressions. In beautiful state.

Each signed: Hiroshige ga.

333 Akasaka; Fuji Kawa; Okazaki; Chiryu

The 37th, 38th, 39th and 40th stations of the Tokaido.

Fine impressions. In beautiful state.

Each signed: Hiroshige ga.

334 Narami; Kuwana; Yokkaichi; Tshiyakushi

The 41st, 43rd, 44th and 45th stations of the Tokaido.

Fine impressions. In beautiful state.

Each signed: Hiroshige ga.

335 Shono; Kameyama; Seki; Saka-no-shita

The 46th, 47th, 48th and 49th stations of the Tokaido.

Fine impressions. In beautiful state.

Each signed: Hiroshige ga.

HIROSHIGE—Continued

336 Tsuchi Yama; Mizu Kuchi; Tshibe; Kusatsu; Otsu-Kyoto

The 50th, 51st, 52nd, 53rd, 54th and 55th stations of the Tokaido.

Fine impressions. In beautiful state.

Each signed: Hiroshige ga.

HIROSHIGE'S SERIES OF FISHES

In this series Hiroshige has given us remarkable pictures of the many fish which inhabit the waters of Dai Nippon, finely drawn and colored with all the subtlety of a master-hand. Complete in twenty sheets.

337 Tai; Sea-bream

Full plate, lateral.

Fine impression. In splendid condition.

Signed: Hiroshige ga.

Publisher: Ejudo.

338 Ayu: Trout

Full plate, lateral.

A fine impression. In beautiful state.

Signed: Hiroshige hitsu.

Publisher: Ejudo.

339 Katsuwo: Bonito

Full plate, lateral.

A fine impression. In perfect condition.

Signed: Ichiryusai Hiroshige ga.

Publisher: Ejudo.

340 Bora: Mullet

Full plate, lateral.

A fine impression. In beautiful state.

Signed: Ichiryusai Hiroshige ga.

Publisher: Ejudo.

341 Awabi and Sayori: Sea-ear and Hemirhampus Sayori

Full plate, lateral.

A fine impression. In perfect condition.

Signed: Ichiryusai Hiroshige ga.

Publisher: Ejudo.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

342 Kurodai and Kodai: Varieties of Sea-bream

Full plate, lateral.

A fine impression. In flawless condition.

Publisher: Ejudo.

Signed: Hisai Hiroshige ga.

343 Ise-ebi and Shiba-ebi: Prawn and Shrimps

Full plate, lateral.

A fine impression. Colors as when printed.

Publisher: Ejudo.

Signed: Hiroshige ga.

344 Asago and Buri

Full plate, lateral.

A fine impression. In beautiful state.

Publisher: Ejudo.

Signed: Risai Hiroshige ga.

345 Hobo and Karei: *Persistethus Orientalis* and Sole

Full plate, lateral. No publisher's mark.

A fine impression. In splendid condition.

Signed: Ichisai Hiroshige ga.

346 Kochi: *Platycephalus Tsidiator*

Full plate, lateral.

A fine impression. In beautiful state.

Publisher: Marujin.

Signed: Ichisai Hiroshige ga.

347 Kuruma-ebi and Aji: Crayfish and Horse-mackerel

Full plate, lateral. No publisher's mark.

A fine impression. In perfect condition.

Signed: Ichiryusai Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued



348 Tobi-uwo and Ishimachi: Flying Fish and (?)

Full lateral plate.

A fine impression. In beautiful state.

Publisher: Marujin.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

349 Shimadai and Ainame: Spotted Bream and Chirus hexagrammus

Full lateral plate.

A fine impression. In flawless condition.

Ichiryusai in seal.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

350 Kani and Saba: Crab and Mackerel

Full lateral plate.

A fine impression. Colors as when printed.

Ichiryusai in seal.

Signed: Hiroshige ga.

351 Hirame and Mebaru: Plaice and (?)

Full lateral plate.

A fine impression. In perfect condition.

Signed: Hiroshige ga.

352 Suzuki and Akadai: Percalabray Japonicus and Red Bream

Full lateral plate.

A fine impression. In flawless condition.

Signed: Ichiryusai Hiroshige ga.

353 Kisu Amadai: (?) and Latylus argentatus

Full lateral plate.

A fine impression. In flawless condition.

Publisher: Yamato.

Signed: Hiroshige hitsu.

354 Ako: Sebastes Matsubarae

Full lateral plate.

A fine impression. In beautiful condition.

Publisher: Yamasho.

Signed: Hiroshige hitsu.

355 Inada and Fugu: Species of Seriola quinqueradiata and Genus Tetrodon

Full lateral plate.

A fine impression. In beautiful state.

Publisher: Yamasho.

Signed: Hiroshige hitsu.

356 Koi: Carp

Full lateral plate.

A splendid impression. In magnificent condition.

Publisher: Yamasho.

Ichiryusai in seal.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE'S HALF PLATE FISH SERIES

Complete in ten lateral sheets. Of small size but equally true to life, and finely colored.

357 Tai (Sea-bream) and Aji (Horse-mackerel)

357A Koi (Carp)

357B Akauwo (Redfish) and Sayori (a species of Hemiramphus)

357C Enata and Casago

357D Hoshi hare and Bora (dried Flounder and Mullet)

357E Ise-ebi (Prawn) and Kuruma-ebi (Grayfish)

357F Awabi (Sea-ear, shell) and Kochi (Platycephalus Tsid-
iator)

357G Hobo (Persistethus Orientalis) and Katsuwo (Bonito)

357H Kurodai (variety of Sea-bream) and Amadai

357I Hirame (Plaice) and Fergu (species of Seriola Quinque-
radiata and Genus Tetrodon)

Half plates, lateral.

Fine impressions. Colors as when printed.

All signed: Hiroshige ga.

TWO PRINTS OF THE CHIUSHINGURA SERIES BY HIROSHIGE

358 Ryogoku Bashi (Bridge)

This is justly considered the finest view of this series. The Forty-seven Ronins, clad in dark armor, can be seen crossing the long bridge over the Ryogoku River, while two of their companions in arms await their coming in a boat at the foot of the embankment. The snow is an added charm to this very picturesque and dramatic scene. Note the border with the crest double Tomoye. Full lateral plate.

A fine impression. In splendid condition.

Signed: Hiroshige ga.

Publisher: Izumi-ya.

(See Illustration No. 358, Plate XXXIV)



No. 358



No. 361

HIROSHIGE—Continued

359 Yoichi-he and Sadakura, under a Cryptomeria in a Mountain Storm

Two other figures wearing straw stacks as protection from the rain can be seen crouching at the foot of the tree. This is undoubtedly the next finest view of this series. Bold in conception, strong in outline, and rich in color, this print is worthy of the great landscapist Hiroshige. Note the border with the crest, double Tomoye. Full lateral plate.

A fine impression. In splendid condition.

Publisher: Izumi-ya.

Signed: Hiroshige ga.

**TWO PRINTS FROM THE YEDO MEISHO SERIES
BY HIROSHIGE**

Famous Localities of Yedo or Tokyo, dear to the hearts of the people of the Eastern Capital.

360 Kameido Tenjin (Temple) Grounds in Snow

A most artistic design showing great delicacy of detail. The bright-red Temples contrast most charmingly with the blue waters and white snow. This issue considered the finest.

A splendid impression. In magnificent condition.

Publisher: Kikakudo, in red stamp on margin.

Signed: Hiroshige ga.

361 Sumidagawa (River) in Rain

On the bank of the River a Torii stands at the entrance to a red temple surrounded by pine and cryptomeria trees, with rich dark foliage. People are seen hurrying to and fro seeking shelter from the summer shower. A lovely landscape and color scheme.

A good impression. Colors as when printed.

(See Illustration No. 361, Plate XXXIV)

**TWO PRINTS FROM THE TOTO MEISHO SERIES
BY HIROSHIGE**

(Celebrated scenes of Toto or Tokio.)

362 Akabane, Shiba

Blue waters of a river spanned by a bridge and junks moored near the bank. A red pagoda and gray watch-tower on the hills, whose slopes are covered with snow-laden trees and a long red army barracks on the right. A gay snow scene. Full lateral plate.

In beautiful state.

Publisher: Sanoki.

Signed: Hiroshige ga.

HIROSHIGE—Continued

363 Nihon Bashi no Shira Same (White Rain at Nihon Bridge)

People can be seen crossing this celebrated bridge whose railing-posts are so picturesquely capped with bronze. A lovely landscape stretches to the right and Fuji is dimly seen through the rain. Full lateral plate.

A good impression. In fine condition.

Publisher: Sanoki.

Signed: Hiroshige ga.

**ONE PRINT OF THE SERIES OF YOSHITSUNE ICHI
DAI DZU YE BY HIROSHIGE**

364 Incidents in the Life of Yoshitsune

Warriors scaling the steep cliffs of Hiyodori Goye and crossing a deep chasm on a bridge formed by an uprooted tree. A most original and bold conception in gorgeous colors. Worthy of the "arch impressionist Hiroshige." Full lateral plate.

A good impression. Colors as when printed.

Publisher: Senkakudo.

Signed: Hiroshige ga.

**ONE PRINT OF THE SERIES MEISHO EDO HYAKKEI
BY HIROSHIGE**

365 One Hundred Edo Views, Meguro Taiko Bashi Yuki no Kei: Sunset View of Taiko Bridge in Snow

The white snow, blue water, and dark sky combine to make this a most charming snow scene. Full vertical plate.

A splendid impression. In magnificent condition.

Publisher: Uwo-yei.

Signed: Hiroshige ga.

**ONE PRINT OF THE SERIES OF THIRTY-SIX VIEWS
OF TOTO BY HIROSHIGE**

366 Imado Bashi (Bridge) and Matsushiyama Shrine

A quiet snow-scene. An artistic design and inimitable charm of color. Note the grain of the wood. Full vertical plate.

A splendid impression. In magnificent condition.

Publisher: Ando.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE'S TOKAIDO GO-JU-SAN TSUI

Vertical full-plate Tokaido set. Complete in 55 plates. All bearing Yamakiri seal, and all signed Hiroshige hitsu.

367 Nihon Bashi: (A) Shinagawa; (B) Kawasaki; (C) Kanagawa; (D) Hodogaya

The 1st, 2nd, 3rd, 4th and 5th stations of the Tokaido. No. 1 damaged.

Fine impressions. In fine condition.

368 Totsuka; (A) Fujisawa; (B) Hiratsu; (C) Oiso; (D) Odawara

The 6th, 7th, 8th, 9th and 10th stations of the Tokaido.

Fine impressions. In fine condition.

369 Hakoni; (A) Mishima; (B) Numadzu; (C) Hara; (D) Yoshiwara

The 11th, 12th, 13th, 14th and 15th stations of the Tokaido.

Fine impressions. In fine condition.

(See Illustration No. 369B, Plate XXXV)

370 Kambara; (A) Yui; (B) Okitsu; (C) Ejiri; (D) Fuchu

The 16th, 17th, 18th, 19th and 20th stations of the Tokaido.

Fine impressions. In fine condition.

(See Illustration No. 370A, Plate XXXV)

371 Mariko; (A) Okabe; (B) Fujiida; (C) Shimada; (D) Kanaya

The 21st, 22nd, 23rd, 24th and 25th stations of the Tokaido.

Fine impressions. In fine condition.

372 Nissaka; (A) Kakegawa; (B) Fukuroi; (C) Mitsu Ki; (D) Hamamatsu

The 26th, 27th, 28th, 29th and 30th stations of the Tokaido.

Fine impressions. In fine condition.

373 Maizaka; (A) Arai; (B) Shirakai; (C) Futa Gawa; (D) Yoshida

The 31st, 32nd, 33rd, 34th and 35th stations of the Tokaido.

Fine impressions. In fine condition.



No. 369B



No. 370A

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

374 Goyu; (A) Akasaka; (B) Okazaki; (C) Narami

The 36th, 37th, 39th and 40th stations of the Tokaido.

Fine impressions. In fine condition.

375 Miya; (A) Kuwana; (B) Yokkaichi; (C) Tshiyakushi;
(D) Shono

The 41st, 42nd, 43rd, 44th and 45th stations of the Tokaido.

Fine impressions. In fine condition.

376 Kameyama; (A) Seki; (B) Saka-no-shita; (C) Tsuchi
Yama; (D) Mizu Kuchi

The 46th, 47th, 48th, 49th and 50th stations of the Tokaido.

Fine impressions. In fine condition.

377 Mizu Kuchi; (A) Ishibe; (B) Kusat-Su; (C) Otsu; (D)
Kyoto

The 51st, 52nd, 53rd, 54th and 55th stations of the Tokaido.

Fine impressions. In fine condition.

HIROSHIGE (ICHIRYUSAI): 1797-1858

(Pupil of Utagawa Toyohiro), 1773-1828

Hiroshige takes rank by unanimous consent as the foremost landscape artist produced by the Ukiyo-ye. . . . Few landscape painters of any race have succeeded in rendering so finely the mood of a scene.—*A. D. Ficke.*

The last great name in the history of the Ukiyo-ye school is that of Hiroshige, the consummate master of landscape art. He designed an extraordinary number of prints. . . . Ordinary impressions are abundant, but *choice early ones in fine condition are very rare.*—*Gookin Catalogue.*

378 Madame Butterfly

A geisha kneeling, and tying her obi, or sash, while watching a chōchō, or butterfly; another is poised a little above to the right, and butterflies decorate her kimono. An attractive design. Full vertical plate.

A good impression. In excellent condition.

Seal: Maruyua.

Signed: Hiroshige ga.

HIROSHIGE'S TOKAIDO SET: TOKAIDO GOJU SAN
TSUGI

Fifty-three views of the Tokaido, complete in fifty-five sheets, full lateral plates, as published chiefly by Hoyeido-Takeuchi. All of the same early issue, on thick, yellowish paper, margins entire, splendid impressions, in fine condition and artistic coloring. The accepted date for the complete issue of this series is 1834, but many experts think an earlier date should be assigned. Marked variations in the plates of different issues of this series is supposed to be due to the fact that Yedo was often ravaged by conflagrations, and some of the original blocks were destroyed by fire or lost in the confusion of removal. Many experts believe the Kiwame stamp to be the publishers' guarantee that the prints on which it appeared were by the artists whose names were signed to them. If this be true, this set may settle many undecided points, and disprove accepted ones. The sheets are all of one issue, and that an early one,—all those which bear the Kiwame stamp agree in design and coloring with Mr. Happer's description of the prints he claims to be of the first issue except in one instance, and that is Station No. 54, which shows no hill in the background—a great improvement in my opinion. There are only five sheets in this set which bear no Kiwame stamp; they are Stations Nos. 1, 2, 3, 10 and 18. The first four agree with Mr. Happer's description of the variations in those plates. No. 18, however, though not mentioned by Mr. Happer as having variations, also bears no Kiwame stamp. Therefore, if the explanation of the Kiwame stamp be correct, then these five sheets are not the original designs of Hiroshige. It is a satisfaction to me to feel that Hiroshige did not place those fat wrestlers in the foreground of so lovely a landscape as Station No. 18. Note that the blacks in this set are not over-printed, as is so often the case in this series.

379 Nihon Bashi: Morning Scene

A group of street-hawkers in the foreground, and a Daimyō's cortège crossing the famous Nihon Bridge—a fire ladder and bell on the roof of a near-by house. The walls of the buildings are *not* over-printed, as is so often the case in this print.

A splendid impression. Colors as when printed.

Publisher: Marutake.

Signed: Hiroshige ga.

380 Shinagawa Hi-no-de: Daybreak

A Daimyō's cortège carrying bows and arrows, lacquer provision boxes and banners, marching up the street of a sea-coast village. Junks under full sail and others riding at anchor on the deep blue waters of the beautiful harbor. The sky is tinged with the rosy blush of early dawn, and striated with lovely blue clouds.

A splendid impression. In beautiful condition.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

381 Kawasaki, Rokugo Tosen

A ferry-boat carrying passengers being poled across the Rokugo River, while others wait on the far bank. A charming Japanese village in the back-ground against a lovely striated sky and a flock of wild geese homing.

A splendid impression. In magnificent condition.

Signed: Hiroshige ga.

382 Kanagawa, Kure-no-Kei: Sunset

Junks dot the beautifully graded blue waters of a sea-coast town. The sun, setting behind distant mountains, tinges the horizon, above which floats a lovely blue cloud.

A splendid impression. In perfect condition.

Signed: Hiroshige ga.

Publisher: Hoyeido.

383 Hodogaya, Shin kame Bashi:

Coolies carrying a kago, or sedan-chair, and a komosō, or political offender, with a basket over his head and face crossing the Shin kame Bridge. A picturesque Japanese village in a smiling valley and gray and blue mountain ranges in the distance.

A splendid impression. In beautiful state.

Signed: Hiroshige ga.

Publishers: Senkakudo & Hoyeido.

384 Totsuka, Moto machi Betsudo: Branch Road, Main Street

A traveler in front of a roadside Chaya dismounting from a gaily caparisoned horse shod with straw sandals, as was the custom of old Japan. A lovely landscape stretches out beyond the river. The green foreground contrasts delightfully with the beautiful deep blue striated sky.

A splendid impression. In flawless condition.

Publisher: Kakachikaken.

Signed: Hiroshige ga.

385 Fujisawa, Yuyoji

A dark Torii stands at the foot of a bridge on the road which leads to the Yuyoji Temple, so picturesquely situated on a wooded hill, rising out of white mists.

A splendid impression. In perfect condition.

Signed: Hiroshige ga.

Publisher: Hoyeido.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

386 Hiratsuka, Nawate Do

Coolies on the pine-bordered Nawate Highway, with a snow-white Fuji seen through a gap in the hills.

A splendid impression. In fine condition.

Publishers: Hoyoedo & Senkakudo.

Signed: Hiroshige ga.

387 Oiso, Tora Ga Ame: Tiger Rain

Travelers hurrying into the village of Oiso to escape the torrents of rain. The picturesque pines, graded ground, distant river and yellow sky combine to produce a charming effect.

A splendid impression. In beautiful state.

Publisher: Takeuchi.

Signed: Hiroshige ga.

388 Odawara, Sako Gawa

Travelers on the bank bargaining with coolies, and others being carried across the Sako River. A Daimyō's castle nestles at the foot of gray hills, behind which rises a range of beautiful blue mountains.

A splendid impression. In perfect condition.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

389 Hakone, Kosui

Precipitous mountain ranges surrounding the blue waters of Kosui Lake. A Daimyō's procession climbing a steep, narrow pass. Fuji seen in the distance.

A splendid impression. In splendid condition.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

390 Mishima, Asa Kiri: Morning Mist

Sleepy travelers making an early start. The delicately graded ground contrasts charmingly with the blue Torii and lanterns, and dark trees in this lovely misty landscape.

A splendid impression. In beautiful state.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

391 Numadzu, Ki Kure: Yellow Evening

Pilgrims traveling along the high-road. The Tengu, or goblin mask, which the man carries on his back indicated that he was on his way to the shrine of Kōpira in the Island of Shikoku. A full moon sheds a soft light over the lovely landscape.

A splendid impression. In flawless condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

392 Hara, Asa No Fuji: Morning Fuji

Two women and a man on a roadside and stalks in the rice fields. A majestic Fuji stands out in bold relief against a lovely morning sky.

A splendid impression. In beautiful state.

Publisher: Takeuchi.

Signed: Hiroshige ga.

393 Yoshiwara, Hidari Fuji: Fuji on the left

A coolie leading a horse carrying three people in a saddle, with panniers swung on either side, along a pine-bordered road between paddy-fields. A dimly outlined Fuji rises in the distance.

A splendid impression. In splendid condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

394 Kambara, Yoru No Yuki

A lovely winter evening scene in a mountain village. The snow-covered landscape contrasts charmingly with the dark sky.

A splendid impression. In beautiful state.

Publisher: Takeuchi.

Signed: Hiroshige ga.

395 Yui, Satta Mine: Satta Peak

A lovely view of snowclad Fujiyama from the dark cliffs of Satta Peak. The beautifully graded green and blue waters below the cliffs are dotted here and there with the white sails of junks.

A splendid impression. In flawless condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

396 Okitsu, Okitsu Kawa

Japanese wrestlers on horseback and in a kago fording Okitsu River. White mists hang low over the blue waters and a setting sun casts a rosy light across the horizon.

A splendid impression. In splendid condition.

Publisher: Takeuchi.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

397 Ejiri, Miho Embo: Distant View of Miho Beach

A fleet of junks riding at anchor near the shore, and others sailing out to sea on the beautifully graded blue waters of this lovely bay.

A splendid impression. Colors as when printed.

Publisher: Hoyeido.

Signed: Hiroshige ga.

398 Fuchu, Abe Kawa

Travelers being borne on the shoulders of coolies across the Abe River. The blue waters and white mists contrast delightfully with the dark mountains.

A splendid impression. In fine condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

399 Mariko, Meibutsu Chaya: Souvenir Tea-house

A picturesque thatch-roofed tea-house stands on beautifully graded ground. A lovely plum tree in blossom is outlined against a deep rosy sky.

A splendid impression. In magnificent condition.

Publisher: Chikukensetsuki.

Signed: Hiroshige ga.

400 Okabe, Utsu No Yama

Peasants with bundles of fagots on their backs climbing Utsu Pass.

A splendid impression. In flawless state.

Publisher: Senkakudo.

Signed: Hiroshige ga.

401 Fujieda, Hito Uma Keitatsu

Changing horses and coolies on the outskirts of Fujieda. A typical scene of Old Japan. Note the beautifully graded ground.

A splendid impression. In beautiful state.

Publisher: Kakuichikuken.

Signed: Hiroshige ga.

402 Shimada, Oigawa Shun Gan

Groups of travelers crossing the wide bed and steep bank of the Oi River.

A splendid impression. In splendid condition.

Publisher: Ehodo.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

403 Kanaya, Oigawa Em Gan

Travelers crossing to the far bank of the Oi River. A steep range of mountains rises in the distance.

A splendid impression. In fine condition.

Publisher: Takeuchi.

Signed: Hiroshige ga.

404 Nissaka, Sayo Naka Yama

Sayo Mountain was supposed to be haunted by the ghost of a woman who was murdered in this Pass. The large stone in the foreground marks the spot where the foul deed was committed.

A splendid impression. In perfect condition.

Publisher: Kakkuichikuken.

Signed: Hiroshige ga.

405 Kakegawa, Akiha San Empo

A typical Japanese country bridge. The dirt and sods on the sides held in place by a network of bamboo. People crossing the river, and peasants planting rice in the paddy-fields. Mount Akiha in the distance.

A splendid impression. In beautiful state.

Publisher: Hoyeido.

Signed: Hiroshige ga.

406 Fukoroi, De Chaya

The owner of a wayside tea-house, having hung a kettle to the branch of a nearby tree, is busy boiling water al fresco. The ground is artistically graded and yellow rice-fields melt into a blue horizon.

A splendid impression. In perfect condition.

Publishers: Senkakudo and Hoyeido.

Signed: Hiroshige ga.

407 Mitsu Ki Ten Ryu Gawa

Travelers being poled across the Heaven Dragon River, celebrated for its ninety-mile rapids. The misty landscape is splendidly executed, the color scheme of great charm.

A magnificent impression. In flawless condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

408 Hamamatsu, Toko

Peasants grouped around a bonfire at the foot of a cryptomeria tree. The rich greenish yellow embankment is worthy of the coloring of a Harunobu. The smoke is beautifully rendered, and the ground of the paddy-fields charmingly graded.

A splendid impression. In magnificent condition.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

409 Maizaka, Imaki Shin Kei

A fleet of junks under full sail half hidden by a green embankment. The light and shadow of the blue sea is finely rendered, Imaki Point, the beautiful deep blue mountain range and snow-capped Fuji stand out in bold relief against the yellow glow of an evening sky.

A splendid impression. Colors as when printed.

Publisher: Hoyoedo,

Signed: Hiroshige ga.

410 Arai, To Sen

A ferry-boat and Daimyō's junk on a beautifully graded blue sea. Shores in shadow and a gray mountain range contrast delightfully with the yellow light of a sunset sky.

A splendid impression. In beautiful state.

Publisher: Chikukun.

Signed: Hiroshige ga.

411 Shirakai, Shio Mi Zaka

A gay Daimyō procession winds under the lee of a pine-clad hill along the green slopes and blue waters of the seashore. The sky is delicately tinged by a setting sun.

A splendid impression. In fine condition.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

412 Futa Gawa, Saru Ga Baba

Monkey Race-course, probably so called on account of the manner in which the diminutive pines dot the hill sides. The brown and green shaded ground is most artistically rendered.

A splendid impression. Colors as when printed.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

HIROSHIGE—*Continued*

413 Yoshida, Toyokawa Hashi

Picturesque pines and a Daimyō's castle whose roofs are ornamented with dolphins, form the foreground to this lovely print. The long bridge here spans the beautifully graded blue waters of the Toyo River, bordered by wind-swept reeds, and a purple mist hangs over the broad valley and distant mountain range.

A splendid impression. In beautiful state.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

414 Goyu, Tabibito Ryujo

A typical Japanese village scene. Vigorous waitresses using something more than moral persuasion to induce pilgrims to patronize their inn. A tourist seated at the entrance of a yadoya observing the usual custom of feet-washing before walking on the Tatami.

A splendid impression. In beautiful condition.

Publisher: Takeuchi.

Signed: Hiroshige ga.

415 Akasaka, Ryosha Sho-fu

The guest-rooms opening on the inner court of a yadoya, or hotel. A palm tree and blue stone lantern in the foreground. The open shoji give us a glimpse of hotel life of old Japan. To the right a pile of variegated futons, or sleeping quilts, can be seen, and an artistic candle lights the room.

A fine impression. In splendid condition.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

416 Fuji Kawa, Bo Bana

A Daimyō's procession at the entrance of a castle. These noble-men's cortèges were preceded by runners who shouted, "Shita-ni-iro" (bow down). Three men are seen in the act of obeying this command. The ground, trees, reeds and sky are beautifully rendered.

A splendid impression. In beautiful state.

Publisher: Chiken.

Signed: Hiroshige ga.

417 Okazaki, Ten Shin No Hashi

A nobleman's cortège crossing the Long Ten Shin Bridge over the lovely graded waters of the river. The dark hills, slate-tiled roofs of a Daimyō's castle, and blue mountain range stand out against the orange-tinged sky of a setting sun.

A splendid impression. Colors as when printed.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

418 Chiryu, Shu Ka Uma Ichi

A gay spring scene at a horse fair.

A fine impression. In fine condition.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

419 Narami, Meibutsu, Arimatsu Shibori

The street of a picturesque Japanese village, where the Arimatsu Shibori dyed cloth was sold. The beautifully graded ground, dark-roofed houses, trees, and pink sky combine to produce a most charming effect.

A splendid impression. In beautiful state.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

420 Miya, Atsuta Shin Ji

Celebrating the fête of the Atsuta Temple. Only the votaries and horses drawing the "God's triumphant car" can be seen.

A fine impression. In fine condition.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

421 Kuwana, Shichi Ri Watashi Guchi

Two junks with half-furled sails crossing the mouth of the Seven-ri-Ferry inlet. A beautiful Daimyō's castle, on a splendid sea-wall, juts out into the graded blue and green waters. The golden rays of a setting sun cast a lovely light over this exquisite view.

A splendid impression. In beautiful state.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

422 Yokkaichi, San Cho Kawa

Two men on an embankment and bridge on the San Cho River, with a boat moored in the rushes. The reeds and branches of a weeping-willow bending under a strong breeze are beautifully rendered. An artistic design justly celebrated.

A splendid impression. In beautiful state.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

423 Ishiyakushi, Ishiyakushi Ji

Pilgrims are seen before the Shrine of Ishiyakushi Temple, nestled among trees in the midst of a village at the foot of a green hill. A dark blue mountain range in the distance.

A fine impression. In fine condition.

Publisher: Hoyoedo.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

424 Shono, Haku-u

Coolies in straw raincoats and half-nude kago bearers, on a mountain road, caught in a summer rainstorm. The graded ground, wind-swept forest, mist and rain are finely executed. Hiroshige's most famous storm scene. Note the characters on the umbrella, which are lacking in later editions.

A splendid impression. In beautiful state.

Publisher: Hoyeido.

Signed: Hiroshige ga.

(See Illustration No. 424, Plate XXXVI)

425 Kameyama, Yuki Hare

A Daimyō's cortège climbing a steep ascent leading to a mountain castle. In clear weather after a storm. A lovely snow-scene.

A splendid impression. In fine condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

426 Seki, Houjin Sotatsu

The village headquarters of a traveling Daimyō, with hangings bearing his crest decorating the buildings. The cortège is making an early start. The beautifully graded ground, bright colors and clever distribution of black combine to produce a charming effect.

A splendid impression. In flawless condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

427 Saka-no-shita, Fude Sute Mine

Wayfarers resting in a mountain Chaya to enjoy the beauty of the surrounding scenery. An artist at the edge of the cliff throwing away his brush in despair of being able to do justice to this lovely view.

A splendid impression. In fine condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

428 Tsuchi Yama, Haru No Ame: Spring Shower

Retainers of a Daimyō crossing a mountain stream in a shower of spring rain. The red and green coats and yellow hats of the men and rushing blue waters add a touch of color to this dreary day.

A splendid impression. In magnificent condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.



No. 424



No. 441

HIROSHIGE—Continued

429 Mizu Kuchi, Meibutsu Kampyo

Peasants drying gourds near a dark-foliaged tree on the outskirts of a picturesque village of thatch-roofed cottages and bamboo fences, with a range of deep blue mountains in the distance.

A splendid impression. In beautiful state.

Publisher: Hoyeido.

Signed: Hiroshige ga.

430 Ishibe, Me Gawa Sato

Celebrating a village fête on the banks of the Me River. The softly graded ground, the dark trees and the dim mountain range in the distance rising out of blue mists combine to produce a most charming effect.

A splendid impression. In beautiful state.

Publisher: Hoyeido.

Signed: Hiroshige ga.

431 Kusatsu, Meibutsu Tateba

A gay scene inside and in front of a Post House, where celebrated products are sold. A man in a sedan-chair, being carried along by four coolies instead of the usual two, to accelerate speed. The masses of green and blue contrast delightfully with the softly graded ground.

A splendid impression. In beautiful condition.

Publisher: Chiken.

Signed: Hiroshige ga.

432 Otsu, Soii Chaya: Soii Tea House

A line of carts laden with koku, or bags of rice, drawn by black bullocks whose backs are protected from the sun's rays by green straw mats. A vendor is washing his wares at a fountain in this lovely and picturesque village-ground, trees and sky are finely rendered.

A splendid impression. In splendid condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

433 Kyoto, Sanjo Ohashi

People passing to and fro over the Long Sanjo Bridge with a view of the surrounding hills and suburbs of Kyoto in the distance.

A splendid impression. In fine condition.

Publisher: Hoyeido.

Signed: Hiroshige ga.

Second Session, Wednesday Evening, April 5th

**HIROSHIGE'S BUWO KANASAWA HASHO' YAKEI
SERIES OF EIGHT NIGHT VIEWS OF KANASAWA**

434 A Moonlight View of Kanasawa Inlet in Tokyo Bay

The dark, broken, wooded shores, the exquisite graded turquoise-blue waters and lovely violet mists beyond the distant range of hills produce an enchanting scene over which a full moon sheds a soft, silvery light. This triptych is one of the great master's triumphant successes. Full vertical plates. Note the grain of the wood. One of the gems of the collection.

A superb impression. In magnificent condition.

Seal: Ichiryusai.

Publisher: Marukiri.

Signed: Hiroshige hitsu.

(See Illustration No. 434, Plate XXXVII)

HIROSHIGE'S FAMOUS KAKEMONO-YE, FUJIKAWA

435 Fujikawa

A beautiful snow-covered mountain gorge through which flow the lovely graded waters of the Fuji River. Sampans are being poled up stream and a coolie carefully treads his way on a narrow bridge spanning the deep chasm. Thatch-roofed cottages nestle at the top and bottom of an almost perpendicular waterfall. The red of the sampans, houses, trunks of the cryptomeria, the green pine needles peeping through their winter covering and the deep blue of the water, the white snow and gray mist and sky combine to produce a most beautiful mountain scene. One of the gems of the collection.

A superb impression. In magnificent condition.

Publisher: Sanoki.

Signed: Hiroshige hitsu.

(See Illustration No. 435, Plate XXXVIII)

Note: This kakemono-ye bears no title, but is no doubt a view of the Fuji River and is the companion print to the celebrated Saru-Hashi, or Monkey Bridge. A third of the series is supposed, by the Japanese, to exist, making a Settsu Gekka—Snow, Moon and Flowers—but none has been found.

A UNIQUE PRINT BY HIROSHIGE

436 View of Fuji from the Tamagawa

This blue print is supposed to be the only one of its kind in existence. Mr. John Stewart Happer, who probably owned the largest number of Hiroshige prints ever collected, did not possess it and had never seen it before. A weeping-willow on the near bank of the broad Tama River and a picturesque raft and sampan on its smooth surface. A white mist overhangs the farther shore at the foot of snow-capped Fuji, outlined against the pale-blue clouds. A most lovely scene.

A fine impression. In fair condition.

Seal: Ichiryusai.

Signed: Hiroshige ga.

HIROSHIGE'S MARUSEI TOKAIDO SERIES

After the celebrated Tokaido set, these fifty-five stations of the Tokaido by Hiroshige, published by Marusei, are considered the most famous and deservedly so. This edition is so fine that the sheets are undoubtedly the first impressions from the block. Full lateral plates, complete in fifty-five sheets, all bearing the publisher's seal, Marusei, and all signed Hiroshige ga. Note the thick paper, wide margins and beautiful colors.

437 Nihon Bashi

This early morning scene is very characteristic of the busy life of Tokio. Thrifty housewives and street hawkers are seen hurrying across this celebrated bridge. A row of Kura, or warehouses, along the river-bank and Fuji snow-white in the distance.

A splendid impression. In magnificent condition.

438 Shiwagawa, Hinode: Daybreak

The blue waters of the quiet harbor are dotted with junks outlined against a lovely graded sky tinged with the rosy blush of early dawn. A kago, or sedan-chair, under the shelter of a tea-house to the right, and two women and a man in the foreground.

A splendid impression. In beautiful state.

439 Kawasaki, Rokugo Tosen

Here the Rokugo river broadens out into a wide stream. Ferryboats and junks on its beautifully graded waters and forests bordering the green shores.

A splendid impression. In magnificent condition.

440 Kanagawa, Kure-no-Kei

A golden sunset tinged with red. Picturesque tea-houses on the water's edge and people passing along the street. Note the grain of the wood.

A splendid impression. In flawless condition.

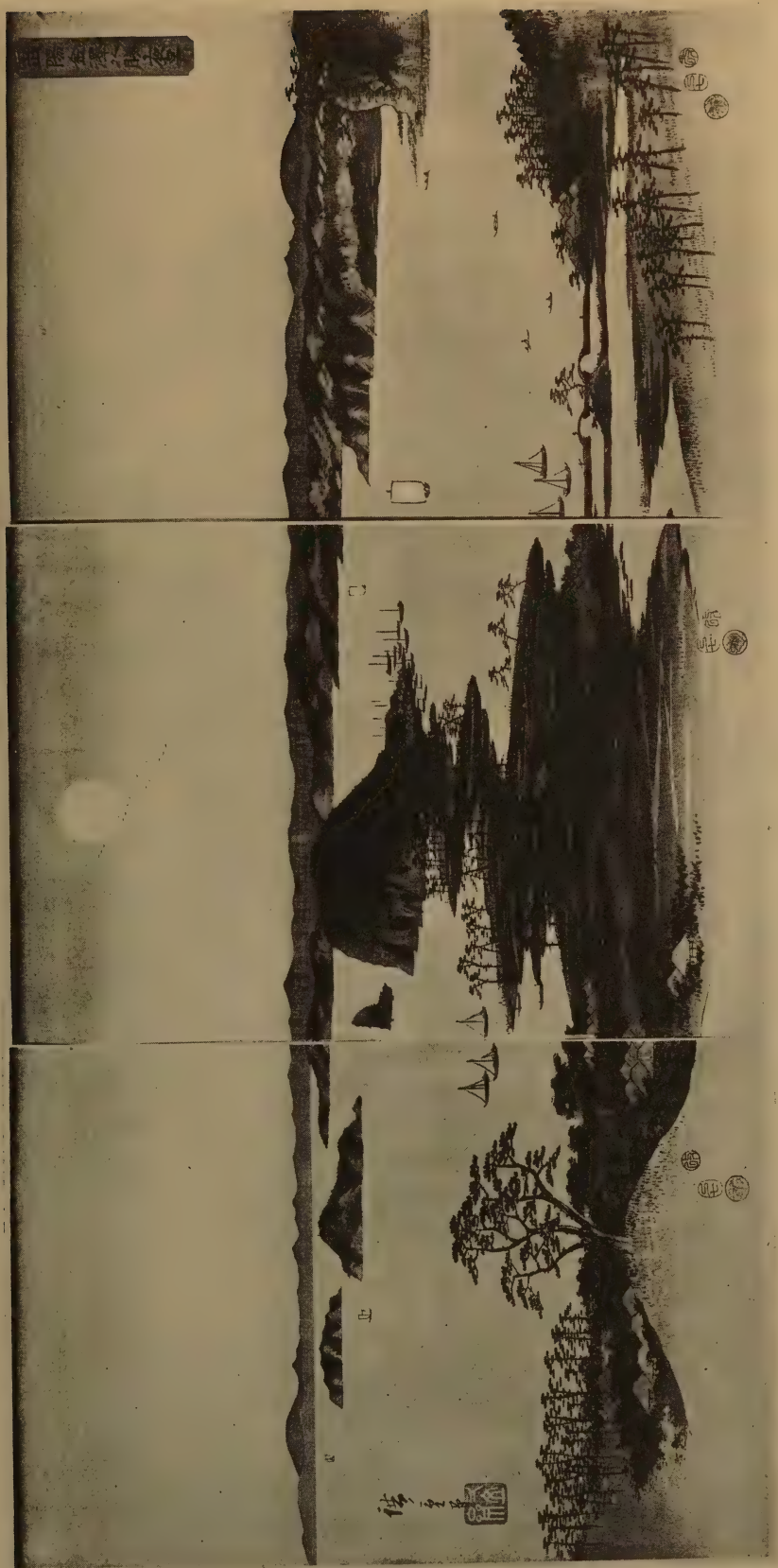
441 Hodogaya, Shin kame Bashi

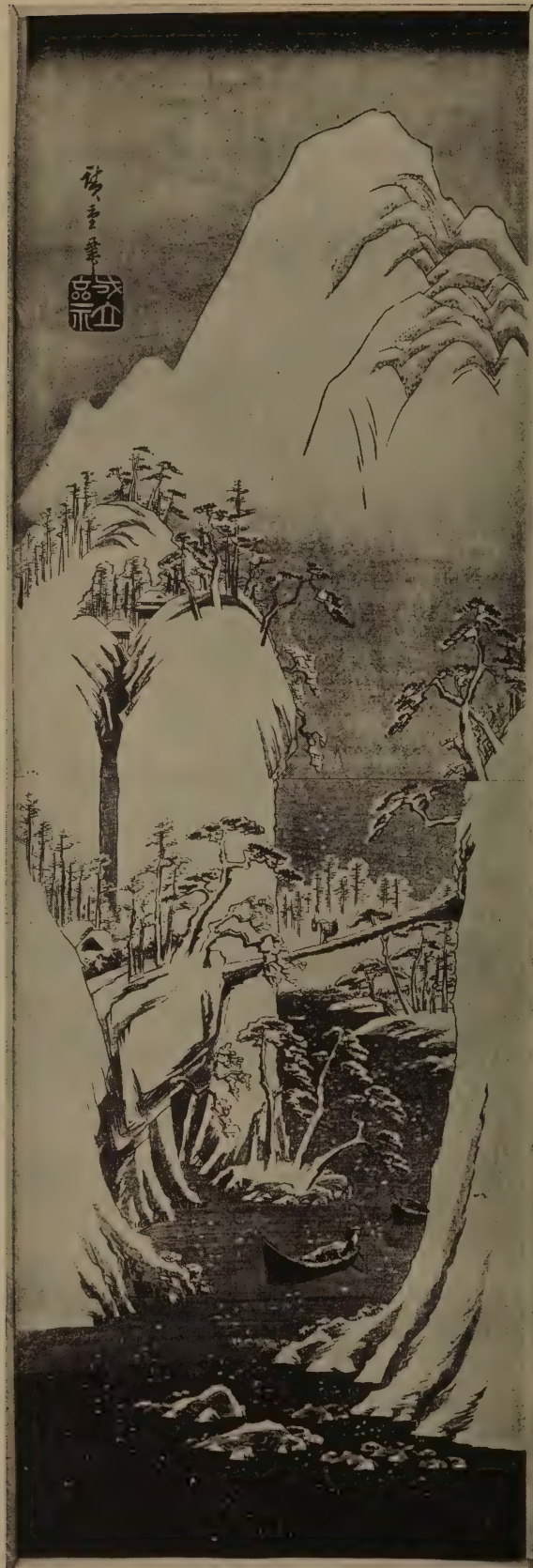
An entrancing snow scene. The artistic bridge of Shin kame spans the deep blue waters of a narrow stream whose banks are bordered with thatch-roofed houses, leafless trees and feathery reeds laden with snow and a pure white mountain range in the distance. Note the grain of the wood.

A magnificent impression. In perfect condition.

(See Illustration No. 441, Plate XXXVI)

PLATE XXXVII





HIROSHIGE—*Continued*

442 Totsuka

A winding mountain road lined with wind-swept pines, overlooking a quiet valley and Fuji in the distance. Dōsha, pilgrims and Hyakushō, peasants toiling up the steep incline.

A splendid impression. In beautiful state.

443 Fujisawa: Yuyoji Temple

A village street thronged with people and a picturesque Torii and stone lantern at the entrance to the wooded temple grounds.

A splendid impression. In fine condition.

444 Hiratsuka, Nawate Do

Pyramidal cryptomeria and pines along the Nawate highway, where travelers are passing, green paddy or rice fields on either side, with brown hills in the distance.

A splendid impression. In beautiful state.

445 Oiso

A thatch-roofed tea-house in the shade of a pine and willow tree, where pilgrims are resting enjoying the sunset over the blue waters, and no doubt relating the tragic love story of Tora Goyen.

A splendid impression. In flawless condition.

446 Odawara, Sako Gawa

A man on the shore bargaining with the coolie carriers, while other travelers can be seen fording the river.

A fine impression. Colors as when printed.

447 Hakone, Kosui

A traveler being carried in a kago, or sedan-chair, at night up the steep mountain pass of Hakone. The party is lighted on its way by torchbearers. Forest trees hang over the gorge with the dark waters of the lake far below.

A splendid impression. In magnificent state.

448 Mishima

Trees and a Torii in the foreground and people passing in front of the shops on a broad village street. Note the grain of the wood.

A splendid impression. In perfect condition.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

449 Numadzu, Ki Kure

Snow-capped Fuji and a Daimyō domain in the pale yellow evening light.

A splendid impression. In beautiful state.

450 Hara

A narrow valley and green hills at the foot of Fuji rising majestically out of white mists against a beautiful blue sky.

A splendid impression. In flawless condition.

451 Yoshiwara, Hidari Fuji

Pilgrims traveling along a highway bordered with lovely dark pine trees. On the left Fuji rises beyond a forest skirting a paddy-field.

A splendid impression. In fine condition.

452 Kambara

Ferry-boats carrying passengers being poled across a river, which flows at the foot of green hills. Through a gap in the range Fuji rises snow-white.

A splendid impression. In perfect state.

453 Yui

Thatch-roofed tea-houses on a rocky reef below a high bluff. A group of pilgrims looking out to sea. Note the grain of the wood.

A splendid impression. In magnificent state.

454 Okitsu

A tasseled junk under full sail. The beautifully graded blue water, dark shore and Fuji rising out of white mists against a rosy sky combine to produce a most charming effect.

A splendid impression. In beautiful condition.

455 Ejiri

A grove of pine trees skirting the shore of a gulf, and the beautifully graded water dotted with the white sails of junks. Behind a mountain range whose peaks are tinged with the purple glow of the setting sun, Fuji rises softly outlined against a lovely striated sky.

A splendid impression. In flawless condition.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—*Continued*

456 Fuchu

A characteristic night-scene in a village street of old Japan. Travelers on horseback and in kagos entering an inn whose gateway is lighted by a picturesque lantern.

A splendid impression. In fine condition.

457 Mariko

A thatch-roofed village in a quiet valley during an evening snow-storm.

A splendid impression. In flawless condition.

458 Okabe

Travelers toiling up Utsu hill.

A splendid impression. In beautiful state.

459 Fujieda

A pine-shaded road across a paddy or rice field on a Daimyo's estate. Two coolies returning home, one carrying a kago, or sedan-chair, over his head to protect him from the rain, the other with the kago pole. A traveler on horseback wearing a straw raincoat, while a coolie leads his straw-muzzled horse.

A splendid impression. In splendid condition.

460 Shimada

Travelers fording the Oigawa River, whose currents are very strong and dangerous.

A splendid impression. In perfect condition.

461 Kanaya

A gorgeous sunset on the Oi River, with beautiful pines in the foreground.

A splendid impression. In fine condition.

462 Nissaka, Sayo Naka Yama

A large stone in the foreground marks the spot in the Sayo Pass where a woman was murdered. Gigantic cryptomeria, pine trees and a mountain peak in the distance are boldly outlined against a beautifully striated sky.

A splendid impression. In flawless condition.

Second Session, Wednesday Evening, April 5th

HIROSHIGE—Continued

463 Kakegawa Akiha Shrine

Peasants working in the rice fields, and two picturesque pines, a dark Torii and artistic lantern contrast delightfully with the green paddies and purple sky.

A splendid impression. Colors as when printed.

464 Fukoroi

Gorgeous kites flying over green paddy-fields and the horizon crimson with the setting sun.

A splendid impression. In splendid state.

465 Mitsu Ki, Ten Ryu Gawa

Ferry-boats crossing the Heaven Dragon River at sunset.

A splendid impression. In flawless condition.

466 Hamamatsu

A stormy seacoast. Wind-swept pines on a sandy beach, against which a rough surf is breaking. A pilgrim looking out to sea and kelp-gatherers returning home. A most artistic design and beautiful coloring.

A splendid impression. In magnificent condition.

467 Maizaka

Coolies unloading a junk on the near bank. An isle of pines surrounded by beautifully graded blue waters, and the sun setting behind green bluffs, casts a rosy light across the horizon.

A splendid impression. In beautiful state.

468 Arai

An artistic stone lantern standing on a terrace at the edge of a sea-wall. Pine trees cover the green bluffs below, while a fleet of junks half concealed by white mists lie at anchor across the beautifully graded blue waters. Fuji rises snow-white in the distance.

A splendid impression. In flawless condition.

469 Shirakai

High bluffs and a wooded point jutting into deep blue graded waters, and a flock of wild geese homing.

Splendid impression. In fine condition.

THIRD AND LAST SESSION

THURSDAY AFTERNOON, APRIL 6, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

HIROSHIGE'S MARUSEI TOKAIDO SERIES (Continued)

470 Futa Gawa

A Chaya or roadside tea-house and coolies busy with their kago and passengers. Between two splendid cryptomerias and a gap in the hills, the thatch-roofed cottages of a distant village can be seen outlined against a lovely graded sky.

A splendid impression. In fine condition.

471 Yoshida

A Matsuri, or village fête, along the banks of the Toyo River, a very interesting procession. Note the beautifully graded ground.

A splendid impression. In magnificent state.

472 Goyu

Under a weeping-willow, on the banks of a broad river which winds through a green valley, pilgrims pause for a moment to enjoy the view of snow-capped Fuji.

A fine impression. In beautiful condition.

473 Ahasaka

An inn on a village street. Through the open shoji guests at dinner can be seen.

A splendid impression. In fine condition.

474 Fuji Kawa

A Daimyō's cortège along a country highway. The first four retainers carrying guns, bows and arrows, others with the beautiful lacquer food boxes of old Japan, followed by spear-bearers. Note the grain of the wood.

A splendid impression. In flawless condition.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

475 Okayaki

A nobleman and retainers crossing the Ten Shin bridge. A Daimyō's castle on the banks of a reed-bordered stream, up which long rafts are being poled. White mists overhang a broad valley, with blue hills in the distance against a lovely early morning sky. A charming landscape.

A splendid impression. In beautiful state.

476 Chiryu

Coolies carrying loads ornamented with festival decorations, along a highway at the edge of paddy-fields.

A splendid impression. In perfect condition.

477 Narami

A coolie returning home with his kago, or sedan-chair, on his back, and pilgrims walking along a village street.

A fine impression. In perfect condition.

478 Miya

A red Torii stands on a sea-walled terrace at the entrance to Atsuta Temple, and the roofs of a neighboring Daimyō's castle in the foreground. A fleet of junks under full sail homeward bound to join those already anchored in the harbor.

A splendid impression. In flawless condition.

479 Kuwana

A ferry-boat under full sail, laden with passengers, crossing the lovely graded blue waters of an inlet. A beautiful sea-walled Daimyō's castle in the distance.

A splendid impression. In beautiful condition.

480 Yokkaichi

A large Torii stands at the entrance of a village street, which leads up to the temple grounds. A bright spring scene, with people thronging the thoroughfare, and cherry trees in blossom.

A splendid impression. In flawless condition.

481 Ishiyakushi

A lively street scene with coolies, shoppers and travelers. A finely graded ground.

A splendid impression. In perfect condition.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

482 Shono

Peasants warming themselves around a bonfire on a winding road in the midst of paddy-fields.

A splendid impression. In flawless state.

483 Kameyama

The outer moat of a Daimyō's domain. Pine trees and groups of people in the foreground.

A splendid impression. In splendid condition.

484 Seki

A mountain temple in snow. A picturesque Torii and stone lanterns at the top of the steps leading to the shrine. A lovely winter scene.

A splendid impression. In beautiful state.

485 Saka-no-shita

Pilgrims and a Komosō on a country road. The latter is a person of the Samurai class guilty of some political offence or other crime who took refuge in a temple and lived by begging. When he went out asking alms he wore a basket over his head and face and played on a flute.

A splendid impression. In perfect condition.

486 Tsuchi

Travelers on the bank of a shallow mountain stream, bordered by wooded green hills, behind which the sun is setting.

A splendid impression. In perfect condition.

487 Mizu Kuchi

A hyakushō, or peasant, leading a laden ox up a mountain path. Fluffy white clouds overhang the valley far below.

A splendid impression. In beautiful state.

488 Ishibe

The interior of a Japanese inn, as seen through the open shoji. A lovely lantern and trees in the foreground.

A splendid impression. In splendid condition.

HIROSHIGE—Continued

489 Kusatsu

An artistic sea-wall bordered with matsu-no-ki, or pine trees. Junks at anchor and under full sail on the beautifully graded blue waters. White mists and the rosy glow of a setting sun beyond mountain ranges in the distance.

A splendid impression. In perfect state.

490 Otsu

A lovely village street. Note the typical Japanese garden. A very small enclosure with a bamboo fence and a large tree.

A splendid impression. In flawless state.

491 Kyoto, Sanjo Ohashi

A view of the environs of Kyoto, from the Long Bridge over the Kamogawa River. Street vendors and others passing to and fro.

A splendid impression. In perfect condition.

**HIROSHIGE'S KWA-CHO: FLOWER AND BIRD
PANELS**

Mr. Gookin says in his foreword of "Hiroshige's wonderful bird and flower compositions, many of them are masterpieces of poetic design and rhythmic drawing"; and Mr. Ficke writes: "Hiroshige's bird and flower designs are works of extraordinary freshness and loveliness, a unique and idyllic charm emanates from them and as compositions they take high rank.

"Ah!t against the emerald sky,
A tiny violet songster swings,
Clutching a branch, in ecstasy
Of light and height and skiey things,
Singing, he swings; and swinging, I
For once am showered with joy of wings.

"The peacock in his proud repose,
Wild geese that rush across the moon,
The little sleepy owl that knows
The wind-among-the-tree-tops tune,
The kingfisher that darts and glows
Over the reeds of the lagoon."

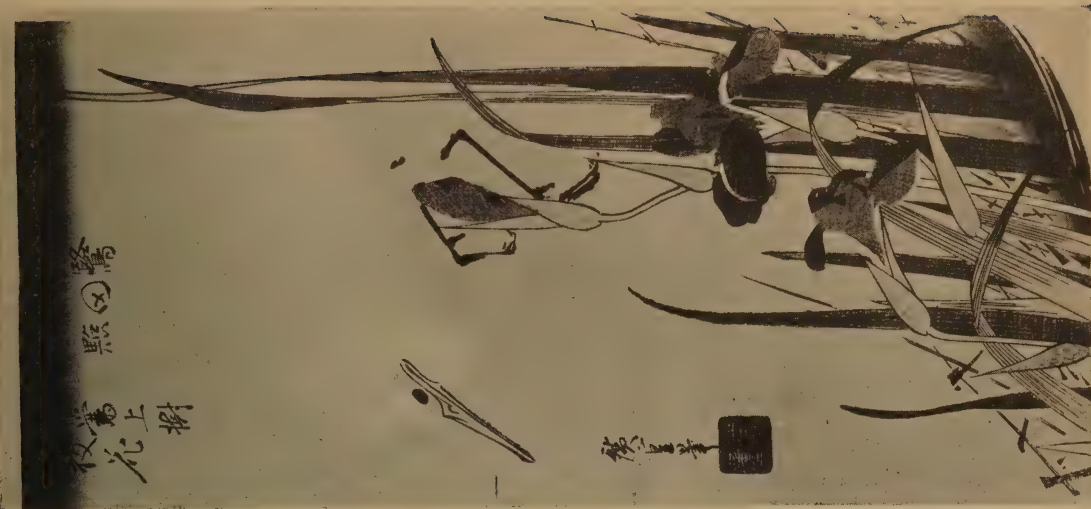
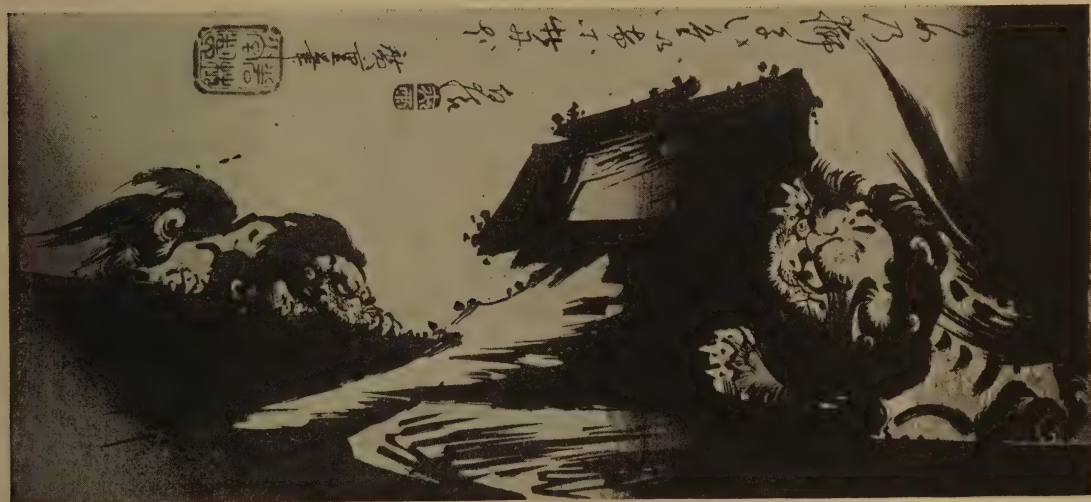
492 Kujaku to Botan: Peacock and Peonies

A magnificent sapphire-throated peacock with tail outspread is proudly treading his way through exquisite pink and white peonies in full bloom, outlined against an emerald ground. His iridescent plumage glitters in the sunlight. A splendid example of a full palette of colors. Abundant gaufrage. One of the gems of the collection. Size 15 inches by 7 inches (about).

A superb impression. In flawless condition.

Signed: Hiroshige hitsu.

(See Illustration on Cover)



HIROSHIGE—*Continued*

493 Shirasagi to Kōsai: Egret and Iris

A beautiful golden-breasted snow white egret descending through thin mists across an azure sky to alight amidst violet irises on the borders of a deep blue stream. Plumage with extensive gaufrage. A celebrated print. Size, 15 inches by 7 inches (about).

A superb impression. In magnificent condition.

Seal: Ichiryusai.

Signed: Hiroshige hitsu.

(See Illustration No. 493, Plate XXXIX)

494 Kara-Shishi to Kō: Fabulous Lion and Cub

This mythical animal is a favorite subject in Japanese art. The parents throw their young from a cliff and only rear those who have the strength to climb back. One of the finest portrayals of imaginary beasts by any artist. Size, 15 inches by 7 inches (about).

A splendid impression. In fine condition.

Seal: Wakabayashi.

Signed: Hiroshige hitsu.

(See Illustration No. 494, Plate XXXIX)

495 Shirim to Shiroy Ume: Shirim and White Plum

A beautiful violet-crested and sapphire-winged shirim outlined against a delicately graded background. A most charming design. Size, 15 inches by 7 inches (about). Note the gaufrage.

A splendid impression. In flawless condition.

Publisher: Sanoki.

Signed: Hiroshige hitsu.

(See Illustration No. 495, Plate XXXIX)

496 Oshidori to Mube-kazura: Mandarin Ducks and Clematis

A black-crested, ruby-throated, golden-winged drake swimming with his quiet-plumaged mate under wild purple clematis. The fluffy feathers splendidly executed. Size, 15 inches by 7 inches (about). Note the gaufrage.

A splendid impression. In perfect condition.

Seal: Ichiryusai.

Signed: Hiroshige hitsu.

497 O Hi San to Taka to Matsu-no-ki: Honorable Sun Mister, Hawk and Pine Tree

A gray and white hawk on the trunk of a pine outlined against a brilliant sun, a most original and artistic conception. The bird's feathers are wonderfully executed. Extensive gaufrage. Size, 15 inches by 7 inches (about).

A splendid impression. In perfect condition.

Publisher: Sanoki.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—Continued

498 Shijukara to Tsubaku: Titmouse and Camellia

A little feathered songster gayly swinging on the branch of a lovely pink camellia. A most graceful and charming design. Breast with gaufrage. Size, 15 inches by 7 inches (about).

A splendid impression. In flawless condition.

Signed: Hiroshige hitsu.

499 Kawasemi to Hydrangea

A sapphire and emerald plumaged kingfisher darting through the air above pink, blue and lavender hydrangeas. The gradation of color in the flowers is beautifully rendered. Note the gaufrage. Size, 15 inches by 7 inches (about).

Publisher: Kikakudo. Usai in seal.

A splendid impression. In flawless condition.

500 Tsubaki to Tsubame to Yuki: Camellias, Swallows and Snow

Two fluffy little swallows flying to shelter under a pink camellia tree in a snowstorm. Extensive gaufrage. Size, 15 inches by 7 inches.

A splendid impression. In beautiful state.

Seal: Utagawa.

Publisher: Sanoki.

Signed: Hiroshige hitsu.

501 Ōmu to Matsu-no-ki: Parrot and Pine Tree

A brilliant-plumaged parrot perched on the drooping branch of a pine tree. The pine needles are most artistically executed. Note the gaufrage. Size, 15 inches by 7 inches (about).

A splendid impression. In fine condition.

Publisher: Shorindo. Usai in seal.

Signed: Hiroshige hitsu.

502 Suzume to Momo: Sparrows and Peach Blossoms

Two winning little sparrows flitting among the branches of a flowering peach. Graceful in design and brilliant in color. Extensive gaufrage. Size, 15 inches by 7 inches (about).

A splendid impression. In beautiful state.

Seal: Ichiryusai.

Publisher: Kikakudo.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—Continued

503 Kinkei to Matsu-no-ki: Golden Pheasant and Young Pines

A golden-crested and ruby-throated pheasant on a hillside. The brilliant plumage is beautifully rendered, with abundant gaufrage. Size, 15 inches by 7 inches (about).

A fine impression. Colors as when printed.

Publisher: Shorindo.

Signed: Hiroshige hitsu.

504 Ōmu to Ringo-no-ki: Parrot and Apple Tree

A brilliant green and red parrot perched proudly on the branch of a blossoming apple tree. Size, 15 inches by 7 inches (about).

A good impression. Colors as when printed.

Publisher: Sanoki.

Signed: Hiroshige hitsu.

HIROSHIGE'S KWA-CHO: FLOWER AND BIRD PANELS

Second size, 15 inches by 5 inches (about).

505 Sekirei to Fusoka: A Golden Wagtail and Hibiscus

A lovely fluffy golden bird flecked with black, poised lightly on the stem of a pink and white hibiscus on the borders of a blue stream. A lovely design and inimitable charm of color. Extensive gaufrage. Size, 15 inches by 5 inches (about).

A splendid impression. In flawless condition.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

506 Kamo to Yoshi: Wild Ducks and Reeds

Two ducks with lovely iridescent plumage swimming among the reeds. A most artistic design, rich in color. Extensive gaufrage. Size, 15 inches by 5 inches (about). Note the Hayashi seal.

A magnificent impression. In beautiful state.

Publisher: Kawasho. Usai in seal.

Signed: Hiroshige hitsu.

507 Sekichiku: Pinks

This is a most delicate and graceful design, harmonious in color. Flowers with gaufrage. Size, 15 inches by 5 inches (about).

A fine impression. In beautiful state.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

508 Hakkan: Silver Pheasant

A beautiful silver pheasant with gorgeous plumage searching for food among reeds on the green marshes. Exquisite in color, and feathers finely executed. Size, 15 inches by 5 inches (about).

A fine impression. Colors as when printed.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

509 Aoji to Fusoka: Bluebird and Hibiscus

A charming little sapphire-plumaged songster searching for insects on a yellow hibiscus against a delicately graded ground. A lovely composition. Extensive gaufrage. Size, 15 inches by 5 inches (about).

A splendid impression. In beautiful state.

Ichiryusai in seal.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

510 Kujaku to Momiji: Peacock and Maple

A lovely peacock roosting in the crotch of an autumnal maple tree. Most artistic design, brilliant colors and plumage finely rendered. Size, 15 inches by 5 inches (about).

A splendid impression. In beautiful state.

Hiroshige in seal.

Signed: Hiroshige hitsu.

511 Kiji to Matsu-no-ki to Yuki: Pheasant, Pine Tree and Snow

A lovely pheasant perched on a snow-covered pine, with his beautiful feathers fluffed out to keep himself warm. Abundant gaufrage. Size, 15 inches by 5 inches (about).

A splendid impression. In beautiful state.

Ichiryusai in seal.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

512 Yamagara to Fuji-no-hana: Titmouse and Wistaria

A lovely little titmouse gayly singing while he swings on the branch of a wistaria vine. Charming in composition. Crest and breast with extensive gaufrage. Size, 15 inches by 5 inches (about).

A splendid impression. Colors as when printed.

Publisher: Shoyeido.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—Continued

513 Oshidori to Momiji no Ha: Mandarin Ducks and Maple Leaves

A mandarin drake and mate on an ice-covered stream amid falling maple leaves against a delicate blue background. The dark blue of the water and the gay plumage of the drake contrast delightfully. Size, 15 inches by 5 inches (about).

A splendid impression. In beautiful state.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

514 Taka to Suzume: Falcon and Sparrow

A splendid falcon, tied to his perch by a silken cord, eagerly watches the escape of his prey. Expression and action wonderfully rendered. Abundant gaufrage. Size, 15 inches by 5 inches (about).

A splendid impression. In fine condition.

Publisher: Shoyeido.

Signed: Hiroshige hitsu.

HIROSHIGE'S KWA-CHO: FLOWER AND BIRD SERIES

Complete in twenty lateral quarter plates. This is an exquisite little series, artistic in designs and charming in color. A *very* rare set of early impressions.

515 Zuru to Nami: Stork and Wave

A beautiful ruby-crested white stork, with black throat and tail, diving through the blue waters under a foam-crested wave. This typical and most artistic Oriental design is splendidly executed and is inimitable in grace and charm of color. Abundant gaufrage.

A splendid impression. In flawless condition.

Publisher: Kamasho.

Signed: Hiroshige ga.

(See Illustration No. 515, Plate XL)

516 Kamo to Yoshi: Wild Ducks and Reeds

Three winning little wild ducks gayly swimming and diving among reeds on beautifully graded blue water. A charming subject and exquisite color scheme. Extensive gaufrage.

A splendid impression. In perfect condition.

Ichiryusai in seal.

Signed: Hiroshige ga.

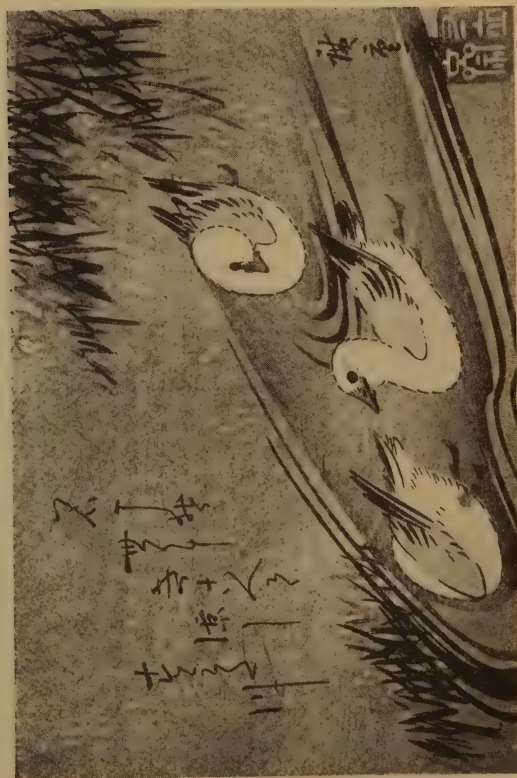
(See Illustration No. 516, Plate XL)



No. 517



No. 518



No. 516



No. 515

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—Continued

517 Kuroi no Tori to Kaidō: Crested Blackbird and *Pyrus spectabilis*

A little white-crested velvety blackbird clutching a branch and searching for insects in the pink blossoms of *Pyrus spectabilis*. Charming in design and color. Note the gaufrage.

A splendid impression. In faultless condition.

Ichiryusai in seal.

Signed: Hiroshige ga.

(See Illustration No. 517, Plate XL)

518 Nagai no Shippo no Tori to Momo: Longtail Bird and Flowering Peach

This attractive little bird is hovering over the pink blossoms of a flowering peach outlined against a delicately graded green background. Extensive gaufrage.

A splendid impression. In flawless condition.

Risai in seal.

Signed: Hiroshige hitsu.

(See Illustration No. 518, Plate XL)

519 Kawasemi to Kusa: Kingfisher and Grasses

A demure little brown kingfisher resting on the broken stem of a reed among yellow wild flowers. Feathers with gaufrage.

A splendid impression. In perfect state.

Ichiryusai in seal.

Signed: Hiroshige ga.

520 Chisai Tori to Yuri: Little Bird and Lily

A charming little bird on a lily. Artistic in design and color. Abundant gaufrage.

A splendid impression. In beautiful condition.

Publisher: Utagawa.

Signed: Hiroshige ga.

521 Suzume to Asagao: Sparrows and Morning-glories

Two saucy little sparrows perched close together on the stem of a morning-glory vine. A charming composition.

A splendid impression. In perfect state.

Ichiryusai in seal.

Signed: Hiroshige ga.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—Continued

522 Tori to Shiroy no Tsubaki: Bird and White Camellia

A proud rosy-crested little bird, on the branch of a white camellia against a yellow sky. Attractive in design and color.

A splendid impression. In flawless condition.

Kiwame seal.

Signed: Hiroshige ga.

523 Suzume to Tokei-bana: Sparrow and Passion Flower

A fluffy little sparrow flitting among the purple blossoms of a passion-flower vine. Note the gaufrage.

A splendid impression. In beautiful state.

Hiroshige in seal.

Signed: Hiroshige ga.

524 Koi-Tori to Shukai-dō: Love-bird and Begonia

A little gray white-throated love-bird perched lightly on the stalk of a pink begonia. Plumage with gaufrage.

A splendid impression. In beautiful state.

Kiwame seal.

Signed: Hiroshige ga.

525 Kasasagi to Akai no Hana: Jay and Red Flowers

A quarrelsome jay-bird with feathers ruffled standing on a green ground near a bed of red flowers. An attractive design.

A fine impression. In fine condition.

Publisher: Kawasho.

Signed: Hiroshige ga.

526 Aoji to Shiroy Ume: Green Bird and White Plum

A winning little golden-breasted green bird poised momentarily on the branch of a blossoming plum tree. A glint against a rosy sky.

A splendid impression. In fine condition.

Publisher: Uguisu. Usai in seal.

Signed: Hiroshige ga.

527 Koi no Tori to Tsutsuji: Love-bird and Azaleas

A sleepy little love-bird nestling in a bower of pink and white azaleas against an azure sky. A charming color scheme and blossoms with gaufrage.

A splendid impression. In beautiful state.

Hiroshige in seal.

Signed: Ichiryusai.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

528 Shigi to Aoi: Snipe and Wild Hollyhock

A solitary snipe, so fleet of wing, searching for food among wild hollyhock in the green marshes at the water's edge.

A fine impression. In splendid condition.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

529 Yamagara to Sekichiku: Tomtit and Pink

A demure little rosy-breasted tomtit, against an azure sky, suns himself on a yellow rock in whose shade wild pinks are growing. Flowers with gaufrage.

A splendid impression. In perfect state.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

530 Kiji-bato to Hinagiku: Turtle Dove and Daisies

A sapphire-throated violet turtle dove resting on a broken roof-tile, in a bed of daisies, on a delicately shaded green ground. A lovely color scheme in quiet tones.

A splendid impression. In beautiful condition.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

531 Kawasemi to Asagao: Kingfisher and Morning-glories

A sapphire-crowned and winged kingfisher perched saucily on the stem of blue and purple morning-glories against a yellow sky.

A splendid impression. In perfect state.

Publisher: Utagawa.

Signed: Hiroshige ga.

532 O Kari to Mizu: Wild Goose and Water

A drowsy wild goose pluming himself on the green marshes along the banks of a deep blue stream.

A fine impression. In fine condition.

Publisher: Utagawa.

Signed: Hiroshige ga.

533 Fukurō to Matsu-no-ki: Owl and Pine

"The little sleepy owl that knows the wind-among-the-tree-tops tune." Most artistic in design and color. Abundant gaufrage.

A splendid impression. In perfect condition.

Publisher: Utagawa.

Signed: Hiroshige hitsu.

HIROSHIGE—Continued

534 U wo ai ga torimasu: A Cormorant Catching Trout

The clever cormorant diving for trout in the crystal waters of a mountain stream, whose banks are bordered by bright wild flowers.

A splendid impression. Colors as when printed.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

HIROSHIGE'S KWA-CHO: FLOWER AND BIRD PANELS

Third size, 13½ inches by 4½ inches (about).

535 Kawasemi to Yuki-dama: Kingfisher and Snowball

A saucy little kingfisher gayly perched on the drooping branches of a lovely snowball. Beautiful in design and color. Size, 13½ inches by 4½ inches (about).

A splendid impression. In beautiful state.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

536 Botan: Peonies

Pink and white variegated peonies. A charming design in delicate colors. Size, 13 inches by 4½ inches (about).

A fine impression. Colors as when printed.

Kiwame seal.

Signed: Hiroshige hitsu.

537 Tsuru to Hagi: Stork and Bush Clover

A ruby-crested white stork with black throat and tail wading through blue water under overhanging bush-clover. Size, 13½ inches by 4½ inches (about).

A good impression. In fine condition.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

538 Kanaria to Shakuyaku: Canary and Peony

A flower-lured golden canary, on a crimson peony, against a gray and white sky. An attractive design. Size, 13½ inches by 4½ inches (about).

A good impression. In beautiful state.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

539 Oshidori to No-tsubaki: Mandarin Ducks and Wild Camellia

A mandarin drake and female swimming under wild camellias in blossom. An artistic design, most Oriental in conception. Size, 13½ inches by 4½ inches (about).

A fine impression. In splendid condition.

Signed: Risho hitsu.

540 Murasaki no Tori to Kaido: Purple Bird and *Pyrus spectabilis*

A green-crested violet bird singing on the branch of a red *Pyrus spectabilis*. Size, 13½ inches by 4½ inches (about).

A good impression. Colors as when printed.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

541 Ume: Flowering Plum

Sprays of flowering plum with pink buds and blossoms. A most delicate and charming design. Size, 13½ inches by 4½ inches (about).

A fine impression. In beautiful state.

Kiwame seal.

Signed: Hiroshige hitsu.

542 Uguisu to Botan: Green Bird and Peony

A winning little emerald bird darting among rose-colored peonies against a delicately shaded blue background. A charming design. Size, 13½ inches by 4½ inches (about).

A fine impression. In perfect condition.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

543 Shijukara to Kaido: Titmouse and *Pyrus spectabilis*

A coy little titmouse gayly swinging on the curved branch of a pink and white *Pyrus spectabilis*. A poetic design, charming in color. Size, 13½ inches by 4½ inches (about).

A fine impression. In perfect condition.

Seal: Hiroshige.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

544 Oshidori to Tsubaki: Mandarin Ducks and Camellia

Two winning mandarin ducks swimming on a blue stream under snow-laden pink camellia blossoms. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful state.

Publisher: Utagawa.

Signed: Hiroshige hitsu.

545 Aoji to Bara no hana

A charming bluebird searching for insects in a bower of pink roses against a yellow sky. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In splendid condition.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

546 Uso to Yamabuki: Bullfinch and Yellow Rose

A little bullfinch swooping downward toward a drooping spray of yellow roses. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A good impression. Colors as when printed.

Seal: Ichiryusai.

Signed: Hiroshige hitsu.

547 Aoji to Tsubaki: Green Bird and Camellia

A little feathered songster perched on the branch of a pink camellia pouring out his unpremeditated lay. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In fine condition.

Publisher: Yamasho.

Signed: Hiroshige hitsu.

548 Shijukara to Sakura: Titmouse and Cherry

A winning little titmouse gayly swinging on the drooping branch of a pink cherry tree outlined against a golden sky. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

Signed: Hiroshige hitsu.

549 Fusōka: Hibiscus

A spray of beautiful rose-pink hibiscus. Most charming in design and color. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful state.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

550 Koino Tori to Asagao: Love-bird and Morning-glories

A little white-throated gray love-bird swinging by one foot from the tendril of a morning-glory vine against a golden sky. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A good impression. In fine condition.

Seal: Hiroshige.

Signed: Hiroshige hitsu.

551 Kawasemi to Tsubaki: Kingfisher and Camellia

A sapphire-crested, golden-breasted kingfisher sunning himself on the branch of a lovely flowering pink camellia. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A good impression. In beautiful state.

Signed: Hiroshige hitsu.

552 Kujaku to Botan: Peacock and Peonies

A lovely sapphire-plumaged peacock half hidden among pink peonies. A charming design and color scheme. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about). Note the grain of the wood.

A splendid impression. In beautiful state.

Publisher: Marujin.

Signed: Hiroshige hitsu.

553 Aoji to Tokei-bana: Bluebird and Passion Flower

An exquisite white-throated little bluebird swinging on the stem of a lovely blue passion flower vine. A charming color scheme. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful state.

Risai in seal.

Signed: Hiroshige hitsu.

554 Oshidori to Kiku-no-hana: Mandarin Ducks and Small Chrysanthemums

A black-crested, ruby-throated drake and his demure little mate swimming in lovely graded azure waters, under a drooping spray of chrysanthemums. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful state.

Crest in seal.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—Continued

555 Uso to Mukuge: Bullfinch and Althea

A little white-crested and white-throated green bullfinch swinging on the stem of an althea bush with variegated blossoms, against a graded yellow ground. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A good impression. In fine condition.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

556 Suzume to Tsubaki: Sparrow and Camellia

A fluffy little sparrow darting through the snow toward a camellia bush whose pink blossoms and green leaves peep out from under their white covering. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In perfect condition.

Crest in seal.

Signed: Hiroshige hitsu.

557 Murasaki no Tori to Momiji: A Violet Bird and Maple Tree

A winning little violet bird poised on the branch of an autumnal maple. A charming color scheme. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful condition.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

558 Ōmu to Matsu-no-ki: Parrot and Pine

A brilliant-plumaged paroquet perched on the drooping branch of a dark pine tree against a green and white ground. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful state.

Publisher: Yamasho.

Signed: Hiroshige hitsu.

559 Kanaria to Tsubaki: Canary and Camellia

A charming little golden canary clinging to the stem of a pink camellia bush, on a light green ground. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful condition.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—Continued

560 Uguisu to Ume: Cettria cantans and Plum

A little emerald Cettria cantans swinging gayly and blithely amid the pink blossoms of a plum tree. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A splendid impression. In beautiful state.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

561 Koi no Tori to Tsubaki: Love-bird and Camellia

A demure little white-throated love-bird poised on the branch of a red camellia on a green ground. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. Colors as when printed.

Seal: Ichiryusai.

Signed: Hiroshige hitsu.

562 Onagadori to Fusoka: A Species of Pheasant and Hibiscus

A lovely white-throated gray onagadori soaring upward from under the branches of a pink hibiscus, against an azure sky. A most artistic design and charming color scheme. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A splendid impression. In flawless condition.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

563 Kawasemi to Tokei-bana: Kingfisher and Passion Flower

A fluffy golden kingfisher soaring skyward from a blue passion flower vine. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In perfect condition.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

564 Kinkei to Fusoka: Golden Pheasant and Hibiscus

An exquisite golden pheasant, half hidden by a lovely pink hibiscus, against a delicate gray ground. Charming in design and color. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A splendid impression. In flawless condition.

Crest in seal.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

565 Omu to Matsu-no-ki: A Paroquet and Pine

A brilliant-plumaged paroquet perched on the branch of a pine against a golden sky. A lovely color scheme. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In flawless condition.

Crest in seal.

Signed: Hiroshige hitsu.

566 Kin no Tori to Tsubaki: Golden Bird and Camellia

A lovely golden feathered songster momentarily poised on the branch of a variegated wild camellia against a green ground. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In fine condition.

Signed: Hiroshige hitsu.

567 Kinkei to Matsu-no-ki: A Golden Pheasant and Pine

A beautiful golden pheasant perched proudly on the drooping branch of a pine tree. A charming color scheme. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In perfect condition.

Signed: Hiroshige hitsu.

568 Hibari to Kōsai: Skylarks and Iris

Two skylarks singing as they dart downward toward purple irises at the edge of deep blue waters. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. Colors as when printed.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

569 Shijukara to Tsubaki: Titmouse and Camellia

A demure little gray ruby-throated titmouse perched on the branch of a red camellia against a green ground. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful state.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

570 Uguisu to Kiku-no-hana: *Cettia cantans* and *Chrysanthemums*

A little emerald songster perched on the tip top of a bamboo stake, singing gayly as he sways backward and forward over a beautiful bush of pink chrysanthemums. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In beautiful state.

Signed: Hiroshige hitsu.

571 Suzume to Tsubaki: Sparrows and Camellia

Two charming little brown sparrows sporting in the snow around a pink camellia branch against a blue sky and gray ground. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A fine impression. In flawless condition.

Crest in seal.

Signed: Hiroshige ga.

572 Kinkei to Take: Golden Pheasant and Bamboo

A lovely golden pheasant darting downward through bamboo to the blue waters of a lagoon. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A good impression. Colors as when printed.

Publisher: Kawasho.

Signed: Hiroshige hitsu.

573 Misosazai to Kiku no hana: Wrens and Chrysanthemums

Two fluffy little wrens swinging on a bamboo reed near pink chrysanthemums on green ground. Size, $13\frac{1}{2}$ inches by $4\frac{1}{2}$ inches (about).

A good impression. Colors as when printed.

Signed: Hiroshige hitsu.

HIROSHIGE'S KWA-CHO: FLOWER AND BIRD PANELS

Fourth size, $13\frac{1}{2}$ inches by 3 inches (about).

574 Kosai to Kawasu: Iris and Frog

A bullfrog standing near a purple iris at the edge of blue waters, under a lovely blue and white sky. Size, $13\frac{1}{2}$ inches by 3 inches (about).

A fine impression. In beautiful state.

Publisher: Isutzu.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

575 Suzume to Tsubaki: Sparrow and Camellia

A chirping sparrow in a snowstorm on a camellia branch. Size, 13½ inches by 3 inches (about).

A good impression. In good condition.

Crest in seal.

Signed: Hiroshige hitsu.

576 Suzume to Suisan: Sparrows and Lily

Three little sparrows flitting through the air over a lily pond. Size, 13½ inches by 3 inches (about).

A fine impression. In beautiful state.

Signed: Hiroshige ga.

577 Kanaria to Fuji no hana: Canary and Wistaria

A darling little golden canary singing as he gayly swings on the tendril of a purple wistaria vine. Blue water below and blue sky above. Size, 13½ inches by 3 inches (about).

A good impression. Colors as when printed.

Ichiryusai in seal.

Publisher: Isutzu.

Signed: Hiroshige hitsu.

578 Kawasemi to Yoshi: Kingfisher and Reeds

A saucy little kingfisher plunging downward through reeds to the blue waters of a lake. Size, 13½ inches by 3 inches (about).

A good impression. In fine condition.

Crest in seal.

Signed: Hiroshige hitsu.

579 Kin no Tori to Momo: Golden Bird and Peach

An exquisite little golden-crested bird poised on the branch of flowering peach against a deep blue ground. Size, 13½ inches by 3 inches (about).

A good impression. In fine condition.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—Continued

580 Uguisu to Momiji: Cettria cantans and Maple

A gay little songster on a drooping maple branch under an azure sky. Size, 13½ inches by 3 inches (about).

A fair impression. In fair condition.

Publisher: Isutzu.

Signed: Hiroshige hitsu.

HIROSHIGE'S KWA-CHO: FLOWER AND BIRD SERIES

Size, 10 inches by 5 inches (about).

581 Shijukara to Tsubaki: Titmouse and Camellia

A charming little titmouse poised on the broken stem of a pink camellia against a golden sky. Size, 10 inches by 5 inches (about).

A fine impression. In beautiful state.

Ichiryusai in seal.

Signed: Hiroshige hitsu.

582 Kin no Tori to Momo: Golden Bird and Peach

An enchanting little crested golden bird poised on the branch of a pink flowering peach against a yellow sky. Size, 10 inches by 5 inches (about).

A fine impression. In perfect condition.

Signed: Hiroshige hitsu.

583 Koi no Tori to Tokei: Love-bird and Passion Flower

A white-throated, golden love-bird flying across a drooping branch of passion flowers against a yellow sky. Size, 10 inches by 5 inches (about).

A fine impression. In beautiful state.

Signed: Hiroshige hitsu.

584 Koi no Tori to Momiji: Love-bird and Maple

A violet and green love-bird swinging on a maple branch against a golden sky. Size, 10 inches by 5 inches (about).

A fine impression. In beautiful state.

Signed: Hiroshige hitsu.

Third Session, Thursday Afternoon, April 6th

HIROSHIGE—*Continued*

585 Kawasemi to Asagao: Kingfisher and Morning-glories

A sapphire-crested and winged kingfisher plunging downward toward a spray of purple morning-glories. Size, 10 inches by 5 inches (about).

A good impression. Colors as when printed.

Signed: Hiroshige hitsu.

AMERICAN ART ASSOCIATION,

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THOMAS E. KIRBY,

AUCTIONEER.

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